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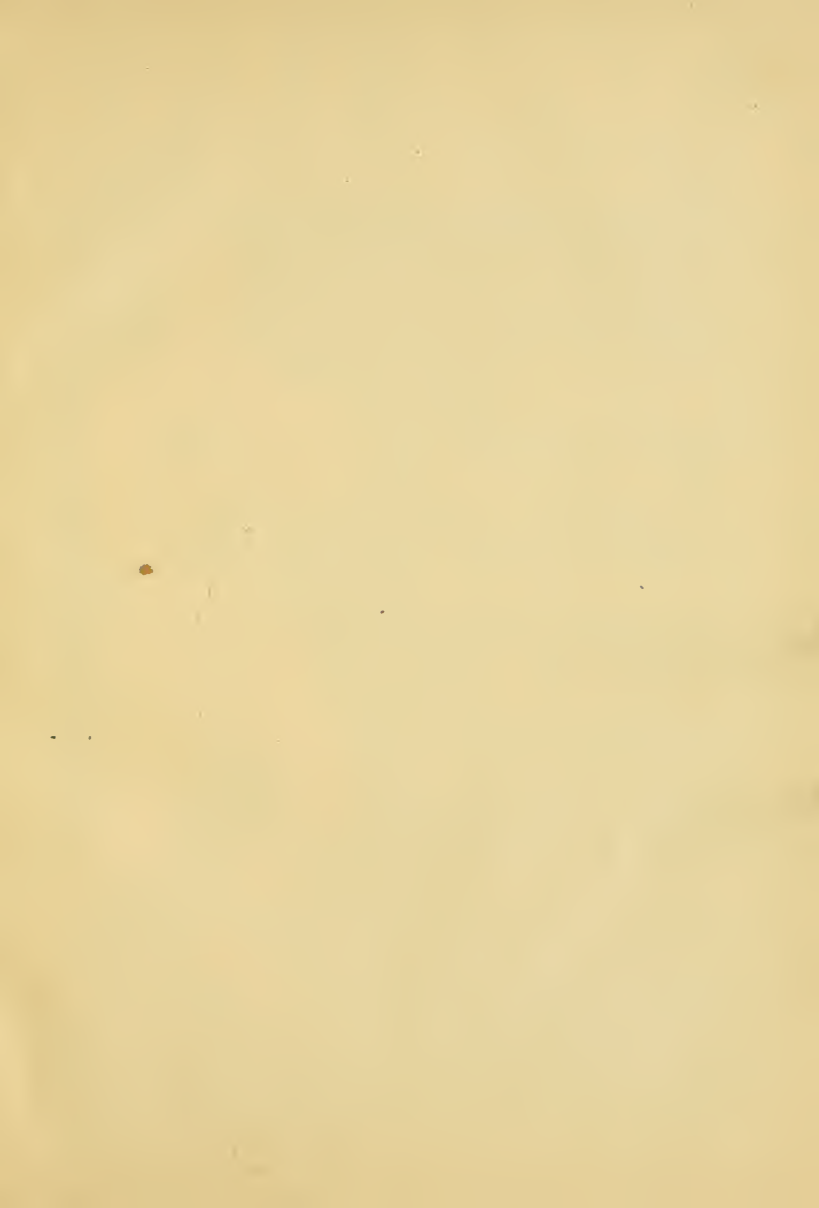


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HOW TO PLAY BASKET BALL



By
G. N. MESSER
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GUERDON N. MESSER, B. P. E.
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HOW TO PLAY BASKET BALL

A Thesis on the Technique of the Game

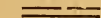
BY

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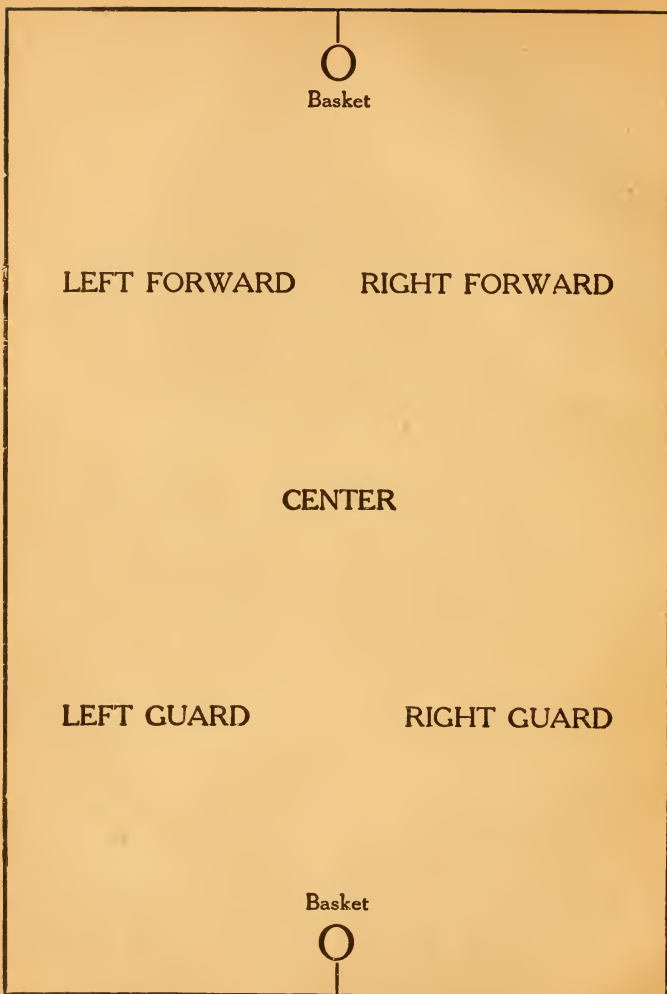


Diagram of Basket Ball Field, Showing Position of Five-Man Team

INTRODUCTION

The game known as basket ball was invented in 1892 by Dr. James Naismith, at that time a professor in the Y. M. C. A. Training School, Springfield, Mass., and now physical director of the Department of Physical Training in the University of Kansas. The game has passed through all of the usual stages of evolution, has been played by all types of people and in almost every land. The rules have evolved with the game. They were at first very simple, but have become more and more complex with each succeeding year. It has been a game peculiarly adapted to all classes of people, for it can be played without training or skill and for exercise only, or it may be made a scientific game, requiring careful training, great skill and constant practice.

It is needless to say that the scientific game has been the one which has commanded the greatest attention; the sporting world has produced some genuine students of the art, for an art it surely has become. Basket ball has come to stay. It has met a very great need in the world of sport. It is interesting both to the player and to the spectator. It produces a *winter* sport fully as popular as foot ball or base ball and develops personal qualities in the player which may be of great value in life's struggle. There are many dangers to be avoided and many strong points to be developed, but the writer believes that the best method of playing a clean, fast and successful game is to give attention to the playing of the ball rather than to the play as directed against an opponent. Various parts of the country have developed different styles of play, about which there are many opinions as to their value. It is not the purpose of the writer to discuss such matters.

To play the ball successfully demands a very different technique from that of playing against an opponent. It has been the purpose of the writer to present such a technique, hoping to aid some coaches in their work, but mainly to assist young men and

boys who are not able to secure a coach, but who would welcome instruction upon the chief points of the game.

This thesis does not exhaust the subject, nor does it claim to say the last word upon the various themes presented. It is simply an attempt to give such suggestions as will tend towards the development of a more scientific game, and thus to help towards the ideal which was in the mind of the inventor and those immediately associated with him.

The writer wishes to acknowledge the inspiration and help given him by Dr. Naismith. In a personal conference, this student, an advocate of clean sport, expressed a desire to see such a treatise and urged its writing. His interest therefore has had much to do with its preparation. I also wish to acknowledge the assistance of various others, such as Dr. F. N. Seerley and Prof. F. S. Hyde, who have given advice, encouragement and genuine help.

THE TECHNIQUE OF BASKET SHOOTING

It is a difficult matter to give a graphic description of *the only* proper way in which to shoot a goal, for the same holds true here as in base ball batting, where each player has some slight peculiarity, which is common only to himself, and which he often uses to good advantage. Sometimes some of these peculiarities are detrimental to the proper form of shooting, and it is for this reason that I shall endeavor to write a brief description of the different ways in attempting to shoot goals, after which I shall describe the way conceded by authorities as the proper one in which to shoot a goal.

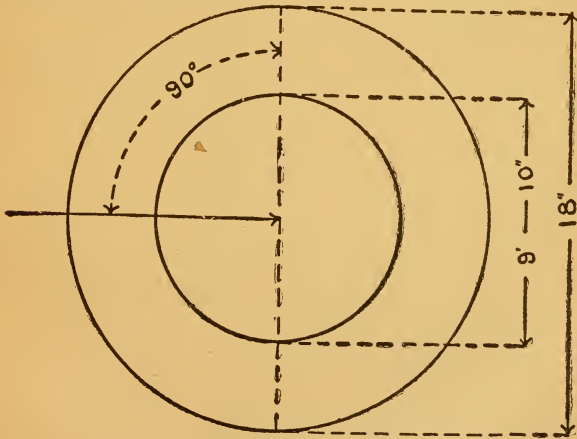


Illustration No. 1. Ball and Basket Compared in size.

Let us first describe the apparatus to be used. The rules provide for a goal comprising a circular iron hoop, measuring 18 inches in diameter, fastened to and supported by a backboard 4 by 6 feet in size. The goal should be located 10 feet from the floor and 6 inches from the backboard. The ball, according to the official rules, should be round, made of rubber bladder covered by

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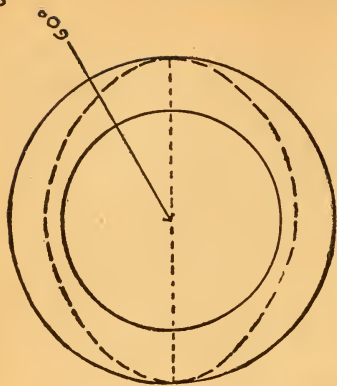


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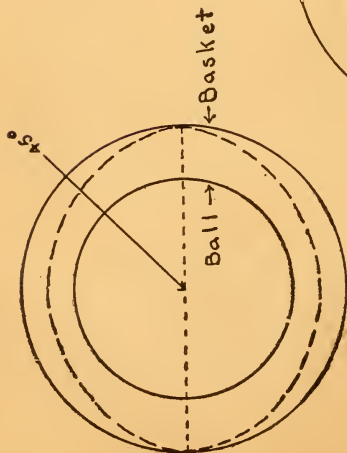


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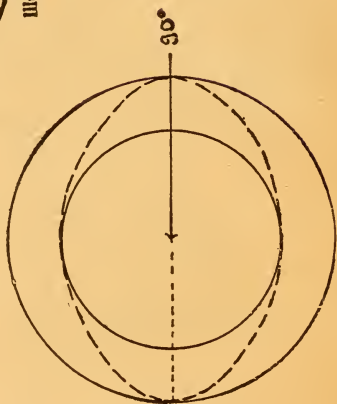


Illustration No. 4

a leather case not less than 30 nor more than 32 inches in circumference, or between 9 and 10 inches in diameter, and should weigh not less than 18 nor more than 21 ounces.

With this apparatus in mind, first the basket and second the ball, we can proceed with the technique of how to shoot a goal. With the above dimensions clearly in mind, we can readily see that the shot which raises the ball in such a manner that it describes a loop and drops through the rim, from a position higher than the basket itself, has a much better chance of being successful than the one which sends the ball at the basket in a straight line or on an angle. It is a self-evident fact then, that the more loop you can get onto the ball, the higher it will rise above the basket and the straighter and easier it will fall through the goal, that is, on a perpendicular line drawn at right angles to the diameter of the 18-inch circle. On the other hand, the more directly the ball is thrown at the rim of the basket, the more elliptical in shape the basket becomes and the less chance the ball has of passing through the net.

If you will take a circle, say the accompanying illustration, and imagine the ball being dropped from above into the basket, you will then get the same effect as is obtained when the ball is looped instead of thrown straight at the rim. Now, instead of dropping the ball through the net, try to send it just skimming over the side of the basket. You will notice that this is a hard shot, because the circle has practically become an ellipse in relation to the ball passing through it. Therefore, it is much harder to shoot the ball through this ellipse, which has a shorter diameter than 18 inches, than it was previously through the 18-inch circle. In illustrations Nos. 2 and 3, I have shown the ball coming into the basket at 45 and 60 degrees. I might have illustrated it coming in at all angles above and below these angles, but in all cases the ultimate result would be the same. The dotted line in the drawing shows exactly what shape the basket would be in relation to the ball when the ball is shot from any of the above named angles. If the ball is shot at a greater angle than 45 or 60 the basket will become more elliptical in form. If the ball is sent directly over the rim, say at an angle of 90 degrees, the

ellipse then has only the same diameter as the ball and therefore the shot will very seldom be successful. (Illustration No. 4.) We can see from the above illustrations then that to loop the ball is the only sure way.

At first this looping may be a little exaggerated. Do not prevent this fault but rather encourage it, for it will soon remedy itself as the shooter advances in the art and becomes more successful.

With these facts clearly before us we are now able to observe that one of the first essentials which a shot must possess in order to be even moderately assured of success is height, and second, that this can be only obtained by looping the ball so that it will fall directly into the basket, i. e., on an imaginary line drawn perpendicular to the diameter of the 18-inch circle. With the above in mind, then, I will endeavor to describe the different kinds of shots most commonly used and show just where they are most successful and where they fail.

First, let us consider the easiest way in which to shoot the ball at the basket. This, without doubt, is the underhand toss and is the way in which inexperienced players shoot when they first handle the ball.

The real underlying cause for inexperienced players using this shot is that it is the easiest (not the most scientific) way in which to get the ball above the rim of the basket and they therefore instinctively use it. The ball may be thrown from either one or both hands and is sometimes very effective, especially when underneath the basket. I have known several college players who have used the underhand toss for long shots at the basket, but they were never so successful in securing points for their team by using this form as others were who made use of the overhand loop shot. The great difficulty with the underhand toss is the fact that it can easily be blocked. An opponent guarding a player shooting in this manner has simply to raise his arm over those of the shooter and the shot is blocked. Not so with the overhand loop shot, where the guard has difficulty in reaching the ball, since it starts high in the air. Considering then that one of the absolutely essential requirements of a successful

shot is the difficulty with which it can be guarded we can see that the underhand toss is really not a practical shot to be taught in scientific basket ball. Inexperienced players, as I have said before, and children will naturally use it, and for their use it is probably allowable, but where the game is to be played in a scientific manner, the player on the aggressive must take



Start of Underhand Toss



Finish of Underhand Toss

all the advantage he can get of his guard in his throws for the goal, and this he cannot do by using the underhand toss shot.

PLUGGING THE BANK.

This fault is one which is very easily acquired and one which will sooner or later destroy the best man's eye for the basket; therefore, *never get into the habit of plugging the ball at the backboards or banks.* I have in mind several good players who

practically ruined their shooting eye, for a time at least, simply by plugging the ball at the banks whenever they got a chance to shoot. It is also a fault which beginners very easily drop into and one which a coach or instructor must continually be on the lookout for and guard against. I should say from practical experience that a player should not attempt a bank shot unless directly underneath his basket or in such a position that he is absolutely sure of his angle. Men in the heat of the game and in practice forget that if they try to drop the ball through the rim on the loop and leave the bank alone that they have two chances of making the shot successful. The ball if it does not drop through the rim will in many cases bound back against the backboard and then into the basket, thus giving the shooter a chance of securing a goal both by means of the straight loop shot and by aid of the bank. The player who practices shooting for the basket and tries to loop the ball over its front rim will be surprised to find how many more goals he will make than when he plugs the ball at the backboard and trusts to luck (as he does in the majority of cases) for hitting the right spot on the board which will deflect the sphere through the basket. When he tries the latter he has two things to look out for, namely, the right spot on the backboard and the angle at which the ball will have to pass through the rim of the basket. In the case of the loop shot he has only to think of looping the ball over the front rim, with the additional advantage of having the backboard behind him as an aid should he loop the ball too far. From all positions, therefore, except within very short distances from the goal, I should say decidedly that the most successful goal thrower will be the one who will practice shooting for the basket and leave the bank to take care of itself.

At this point I will say that it is often a good policy for a coach to rig up a regulation basket on the end of a pole at the proper distance from the floor and away from the wall. The players can thus practice shooting baskets without a bank. You will readily notice that the ones using the high loop shots are those securing the goals, and that those who have been in the habit of plugging the ball at the banks seldom secure a good

count. When you observe this point, stop the practice and explain to them again the reason why the loop shots are more successful than the straight shots and before long you will have no difficulty in making your players shoot in this manner.

DESCRIPTION OF THE LOOP SHOT.

Heretofore I have been continually emphasizing the dropping of the ball through the basket instead of plugging the ball



Start of Overhand Loop Shot



Finish

straight at it, or by using the bank, and naturally the question arises in your mind as to the best manner for accomplishing this. It is by means of what I have styled the "overhand loop shot" and the one conceded by experts to be the best way for shooting goals.

In performing this shot the ball is thrown upward and for-

ward close to the face of the thrower. The ball does not leave the hands until they are somewhere in the region of the face or above it. In this manner the ball describes a loop as it passes through the air and thus enters the basket on an imaginary line drawn perpendicular to the diameter of the basket. It has, as stated before, the additional advantage of the bank behind the basket, if the shot is too long or if not quite straight.

The best way in which to teach a player the proper use of this shot is first to have him shoot the ball straight up into the air above his head by passing the two hands containing the ball upward and forward close to the face. Do not have him pay any attention to the basket, but have him become accustomed to the feeling of the ball leaving his hands in this manner. Do not allow him to get into the habit of twisting the ball. Many a shot is spoiled in this manner. Players should try to avoid twisting the ball in any way. It will sooner or later spoil the shooter's eye for the basket, by causing him to form the habit of plugging the ball at the bank instead of looping it through the basket.

Perhaps, as the ball leaves the hands of the beginner who is trying to acquire the loop shot, it will revolve slightly as it passes through the air. Do not be concerned at this, for it is only natural that such should be the case, especially when the sphere is thrown from the body with any great force. What I mean to emphasize in the above directions is not to give the ball a distinctive twist as it leaves the hands. A coach or instructor need not pay any great attention to this slight revolving of the ball, unless it causes the ball to take a different direction from that intended when it strikes the basket or backboard. If such is the case, take the player aside, place the ball lightly but firmly between the palms of his hands, the fingers serving as supports. Have him push the ball straight up over his head. Practice him in this movement for some time. Do not allow the men to get into the habit of pushing the sphere into the air a little stronger with one hand than with the other. Try to secure an even, clean raise from both hands straight into the air. If they will keep this point in mind they will not have any trouble with the ball going sideways as it leaves the hands.

At first the players will, no doubt, shoot a little too high. This is a good fault and one which will remedy itself as the shooter becomes more expert. For beginners, however, it is just what is needed. Some men find that if they bend at the knees or jump slightly off of the floor when attempting this shot that they accomplish their end much more easily than they would otherwise. These, however, are all personal characteristics which may or may not be adopted by the beginner. However, from my own experience, I have found that it is easiest for me to accompany my shot with a slight spring from the floor. This seems to add height to the loop of the shot without changing the direction in which the ball is traveling.

Another caution for beginners at this point is, never to attempt long shots. Do not get half way down the floor and try to throw goals. If you attempt such a thing the immediate result will be poor shooting, caused either by plugging the bank or shooting the ball too straight at the basket. Instead, gather around the basket anywhere within a 15-foot circle and start your practice from this point. If you observe the above suggestion you will be surprised at the rapidity with which you will acquire this art, and thus soon be able to shoot long distances. Always keep in mind the following suggestions:

First—Loop the ball by allowing the hands to pass upward and forward close to the face.

Second—No distinct twist of any kind to the ball.

Third—Shoot the basket clean and do not pay any attention to the bank.

After you have perfected yourself in the use of the over-hand loop, you must, if you wish to become an expert player, form the habit of shooting the ball the minute you secure it and not wait to adjust it in your hands. You must come to almost instinctively feel where the basket is. This sort of knowledge is the kind which counts when an opponent is fast bearing down on you and you do not have time to aim the ball at the basket but must shoot almost without looking. I do not mean by this that you should become a grand stand player and shoot without

looking at the basket, but rather that in the time of necessity you can almost feel where the basket is. Many a goal is secured by expert players who shoot immediately upon receiving the ball from a team mate and thus before a guard can block them. In your haste to shoot the ball, however, do not forget to loop it, for in this instance the high loop shot is even more effective than at any other time.

SHOOTING FROM THE FOUL LINE

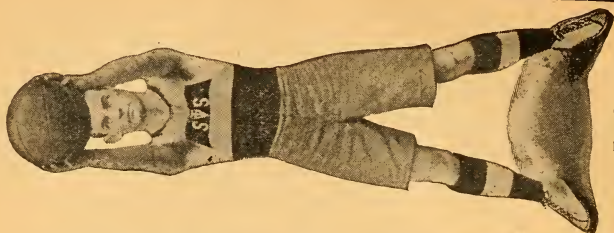
When attempting a goal from the foul line, the shooter should always keep in mind the main point in the previous chapter, that of shooting high and looping the ball, and also in addition to this, that he has plenty of time in which to make the attempt and therefore should not hurry his shot.

TWO WAYS OF LOOPING THE BALL.

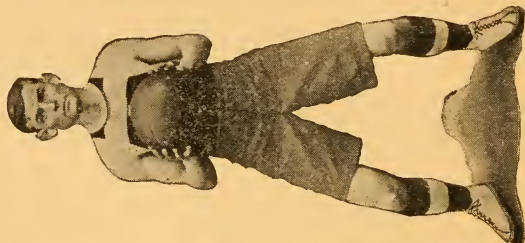
The looping of the ball may be accomplished either by use of the underhand toss or the overhand loop shot. The underhand toss, in case of foul shooting, is the shot most commonly used by both young and old players when attempting a goal from the foul line. When the opponents have a restraining line, such as the boundaries of the foul court, it is a very effective shot, provided the shooter remembers to toss the ball high enough so as to have it drop into the basket. When using this shot, be sure that the ball is set evenly in the hands, that is, supported easily and lightly by the fingers of both hands, which hold the ball on opposite sides rather than underneath.

With the sphere held thus and the feet spread slightly, bend the knees, in order to allow the hands holding the ball to pass between them as they descend, preliminary to the upward lift of the ball. As the arms are raised, the knees are straightened and the ball is looped upward and forward toward the basket. Here again be sure not to twist the ball as it leaves the hand, as this is liable to spoil the shot. After the shooter has become accustomed to looping the ball, his next aim should be to try to become as accurate as possible, and constant practice is the only solution to this problem.

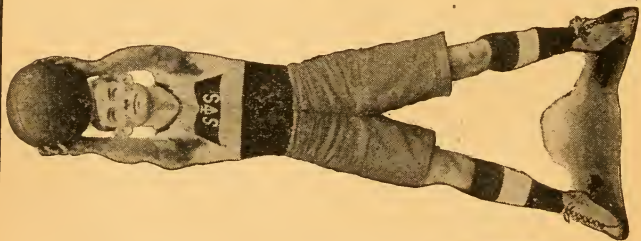
The overhand loop shot, especially in the East, is quite commonly used in shooting fouls, and by many players it is preferred to the underhand toss, because it does not necessitate changing one's style of shooting from that employed in the scrimmage. It seems strange that a man who generally uses the overhand loop when shooting from the floor should change his



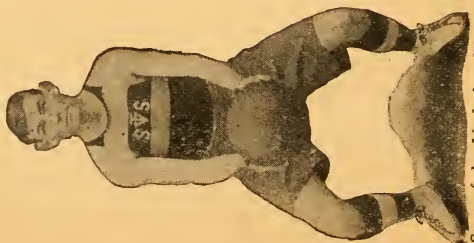
Finish



Start of Overhand Loop Shot



Finish



Start of the Underhand Toss

style entirely when he comes to shooting fouls, but this is what the majority of players do. The man who does this sooner or later makes a failure of one or both styles of shooting goals. Therefore, if a player who has scientifically mastered the use of the overhand loop shot from the floor will remember to apply just the same principles to shooting fouls, he will be surprised to note the success he will have in this department of his game. It is for this reason that the foremost leaders of the game today advocate sticking to one style of shooting and perfecting that one style as far as possible, instead of trying and usually failing in two or three styles.

In using this shot from the foul line, some players have difficulty in getting enough force into the shot to carry the ball up to the basket. They profess not to have strength enough. The trouble here again is, that they forget to try first to practice for height, and after that for accuracy. Accuracy in shooting will develop of itself and no great attention need be paid to it at first. If the goal thrower will keep in mind this primary principle, of shooting high and looping the ball by allowing the hands holding the ball to pass upward and forward close to the face, he will soon be able to shoot the required 15 feet with little or no difficulty. The proper way for a foul shooter to stand at the foul line when using this shot is with both feet spread comfortably apart, say one or two feet. Just previously to the ball leaving the hands and when the elbows are close to the sides and the ball is opposite the chest the knees should bend slightly. They should straighten as the ball is pushed upward and forward. This bending of the knees assists greatly in the shooting, by giving a little elasticity to the movement. Some players, on the other hand, will find it advantageous to keep both feet together, standing on or back of the foul line when shooting; others will add a little hop, but whatever the individual peculiarity the essential fact to keep in mind is the looping of the ball. In the overhand loop, as in the underhand toss, a valuable point to keep constantly in mind is the position of the ball in the hands of the shooter. It should be practically supported on the palms, with the fingers lightly touching its sides. Be sure and see, first of all,

that the ball is set evenly in the hands, so that the push upward and forward is made clean and smooth and not jerky. If this point is carefully watched, much of the crooked foul shooting and twisting of the ball as it leaves the hands will be done away with.

DON'T HURRY YOUR SHOT.

Last, but not least, a player must take plenty of time to make his try for goal. Do not get into the habit of running up to the foul line and letting the ball drive at the basket. Take your time, get the ball evenly set in your hands, support yourself properly on your feet, placed either together or somewhat apart, and then make your try. Remember, one point is better than none, and it may be that point which your team will need in order to win the game. So do not be careless, but take your time and make the shot count.

CATCHING AND PASSING THE BALL

Without doubt this department of the game is the one most neglected by both coaches and players alike. The result is that many a hard fought contest is lost when it might just as well have been turned into a victory had the player only known how to handle the ball, thus avoiding a fumble at a critical moment. Coaches must realize that before a man can learn how to successfully shoot a goal he must know how to catch the ball when it comes to him. Many a golden opportunity at scoring has been lost by this lack of knowledge on the part of players. You can no doubt readily recall many instances when a player, if he had only caught the ball, could have easily shot a goal and perhaps have placed his team on the winning side.

This fumbling at critical moments is without doubt due to two causes; first, nervousness, as observed in young players, which should gradually disappear as the men become more proficient at the game; and, second, lack of knowledge as to the proper manner of catching the ball when it is passed to them. The former difficulty, that of nervousness and fear, is one which the player must himself overcome. Self confidence comes with proficiency and practice only makes perfect. Of course a coach can instill confidence into his men, but he can not remove fear from the individual player. The player must do this himself and the best manner for him to accomplish this is to practice catching the ball both on the side lines and in action. He will thus learn to act automatically and reflexly and will not need to think how he must hold his hands or how he must draw the ball in to his body, etc., when it comes to him in a game. When he has acquired the art of catching and passing the ball, the fear of making a fumble will soon leave him. One point, however, might be mentioned at this time which should prove valuable to coaches. Never place your men under an unnecessary tension by threatening them with removal from the game, or even greater penalties, should they fumble or miss a goal. When a coach does this, he

usually works his players into such a nervous state that they cannot avoid either fumbling when the ball comes to them, or missing a goal when they have an easy chance to score. Try to instill confidence into your men, for if they have confidence in themselves and in your sincerity they will be able to make a much better showing than they would if you are continually nagging and threatening them.

The second main cause for fumbling, as previously stated, is due to ignorance on the part of players as to the proper method of catching and passing the ball. The best way for a coach to instruct his men in this department of the game is to have them spread out on the floor, preferably in a large circle, and pass the ball from one to the other. In catching the ball they should allow the hands to give slightly as the ball strikes them. The same holds true here as in base ball. Observe the hands of an expert ball player when he catches the ball. You will see the hands give slightly the moment the ball strikes them. The same should be true in the act of catching a basket ball, and should be practiced by beginners and others, with whom fumbling is decidedly prevalent. The act of allowing the hands to give slightly when the ball is caught greatly diminishes the shock caused by impact of the ball with the hands and the liability of a fumble due to the quick rebounding of the ball from a rigid surface. Many a fumble is caused by a player making his hands and arms rigid, so that when the ball strikes the open hands there is little elasticity and the ball immediately rebounds.

Another frequent cause for fumbling is the position of the hands when the ball is caught. They should practically be in a sort of funnel-shaped position with the fingers spread. Never try to catch the ball in the fingers. Let it strike the palms and use the fingers as supports to hold the ball in contact with the palms. The ball as it strikes the hollow of the hand is held there by a slight suction together with the fingers, and if this process is observed much of the fumbling in the game of today will be done away with.

It is bad policy to hold the hands so that the fingers point toward the ball as it is coming in. If the judgment and vision of

the catcher does not happen to be absolutely accurate a broken or dislocated finger may be the result. It is decidedly better to have the hand held with the fingers slanting downward or upward from the palms, so that when the ball strikes the palms the fingers can close around the sphere and hold it in place.

After giving your men the above instructions, allow them to pass the ball around the circle for as long a time as you think



Position of Hands in Catching

The Underhand Pass

necessary. Also allow the men to move around on the floor, passing the ball as they move. It is not unusual that there should be some player especially anxious to make the team, or a little farther advanced in the art of the game than the rest, who persists in plugging the ball at his team mates. When such is the case stop the practice and explain the art of passing the ball in the following manner :

First, remember that in order for a successful pass, the ball must come to a player in such a manner that it is easy for him to catch it. This certainly is not the case when the ball is thrown with full force. Get into the habit of passing the ball with only moderate swiftness. Exceptions may, of course, arise in the game, as when a player is free at the other end of the ball and you wish to get the ball to him in all possible haste.

Now, as to passing the ball, several styles are used. The low, underhand pass, especially for short, swift passes, is without doubt the most effective. When using this style, the passer should endeavor to throw the ball directly into the pit of his colleague's stomach. This is the place where this sort of a pass can be easily handled, and, therefore, all players using this style of passing, should try accurately to place the ball there. The ball is generally thrown from one hand, but sometimes both are used. This style of passing is especially effective in working floor formations, but as this is described in a later chapter we shall leave it for the present.

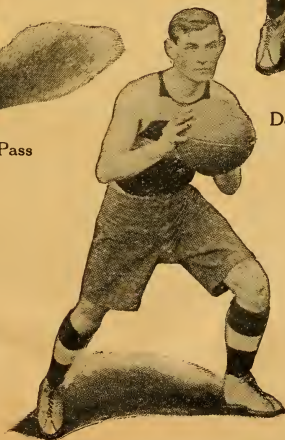
The overhand pass is the most effective to use when greater distances must be covered. Speed and accuracy are its characteristics. The ball must get to your team mate, who is at some distance from you, in the shortest possible time. Taking for granted that he is able to catch the ball, the only possible way to accomplish this is by driving it at him. When passing the ball in this manner it should travel above the heads and out of reach of all players except the one for which it is intended and should be thrown as straight as possible at the intended catcher. One great tendency on the part of players using this pass is to throw the ball so high that even the intended catcher cannot reach it, with the result that it goes out of bounds and is given to a player on the opposite side. If you should find that this is true in your case or with your men just try to loop the ball in such a manner that it will pass over the heads of the rest of the players on the floor and drop into the catcher's hands on the other side. Sometimes it is absolutely necessary for a man to use this overhead drive. However, a player must know when to discriminate and the only way he can learn this point is by practical experience



Single Overhead Pass



Double Overhead Pass



Pushing the Ball from the Shoulders

in the game. Get your men accustomed to throwing the ball in this manner the entire length of the gymnasium, by causing half of them to stand at each end of the hall while passing and catching. Guards especially should be proficient in the use of both of these passes and quick to decide which one is advisable. It often happens that a forward will escape from his opponent long enough to receive such a pass and score a goal, providing he has a guard on the team who can get the ball to him in the quickest possible manner.

I know of one team composed of tall players who used this style, even in making their short passes, to perfection and were thus continually able to keep the ball away from their opponents simply by making their passes above the heads of the players on the opposing team. In using this style of passing, either one or both hands may be used. Generally, for the long swift drive or the loop throw, only one hand is used, while for the short passes above the heads of the opposing players the two hands are used.

The next most common style of passing is pushing the ball from the height of the shoulders. This pass may be classed as a part of the underhand toss and is extremely effective in situations where a player must immediately get rid of the ball.

There are also many other styles of passes which can be used to good advantage, but most of these can be classed under some one of the previously named classes and are the result of long and experienced playing. These will be readily acquired as the players advance in skill.

There are several points which players should always remember whenever using any style of pass, and these are as follows:

First, if your team mate is on the run, always pass the ball slightly in advance of him, so that he will not be compelled to stop in order to catch it.

Second, never, especially in case of the underhand pass or push from the shoulders, fling the ball at your team mate too hard. Remember, he is under a strain and the more you can help him, the less fumbling he will do.

Third, never throw the ball at the face of a team mate. It is

especially hard for anyone to catch a ball coming swiftly toward his face. The reflex movements of the head in order to avoid the ball necessitates the taking of the eyes off the sphere and thus greatly increases the liability to fumble. Any player, unless old and experienced at basket ball, when seeing a ball coming at him in this manner will unconsciously turn his head and throw up his hands to shield his face, thus having little chance of making a clean catch. In fact, never get into the habit of making any pass which is difficult for your team mates to handle.

Fourth, acquire accuracy. Practice till you can almost feel where your companion is. Do not throw the ball behind him, too far in front of him or to the side of him, but instead directly to the place where he can most easily handle it. Remember he cannot handle the sphere accurately unless he receives a good pass from you and you cannot give him a good pass unless you are accurate.

Fifth, practice till you can pass the ball from any position. Many players have lost golden opportunities by not passing the ball immediately upon catching it. Do not get into the habit of adjusting the sphere in your hands or pulling it into your chest before throwing it to your team mates. Remember, all such time is wasted, and only gives your opponent time to cover and block you. Fast, accurate passing wins many a game and is the key to successful team work.

It will take a good deal of practice to develop a team which can pass properly and without hesitancy, but remember that a team composed of good passers, who are only moderate goal tossers, is equal to, if not better than, a team of expert goal tossers but poor passers. If, on the other hand, you can combine the two you have a combination which will be hard to beat.

THE SELECTION OF FORWARDS, CENTERS AND GUARDS

In taking up this department of the game, the reader must remember that it is absolutely impossible for me to set down a list of characteristics which a player must possess before he can become a successful forward, center or guard. Some players no doubt will unconsciously possess several very good characteristics which in themselves would make them good players, if these were only properly trained and developed. It is the duty of the coach to recognize this characteristic as soon as possible and place the player in that particular group trying for that position, for which he seems best fitted. It often happens at some later practice that the player will exhibit characteristics which have heretofore remained unobserved and which will eventually make him a more valuable man in some other position. If such should ever be the case, do not hesitate to change the man over to the group practicing for the position for which he seems best fitted. It is only by the closest observation on the part of the coaches and the use of this method of interchange of positions that a man can be developed into the best player.

For the first few practices it is generally advisable to allow all the men to practice passing without reference to position, catching and shooting the ball in turn. Soon, however, the characteristics spoken of above and farther discussed later will begin to show themselves. As soon as this is the case, separate the men into forward, center or guard groups and proceed to instruct each group in its own peculiar work.

In taking up the important and essential characteristics of the different groups, I will consider first those of the forwards, second those of the guards, and third those of the centers.

FORWARD.

Agility and alertness are two of the fundamental and principal characteristics of a forward. I place these characteristics even before that of basket throwing, for I believe the ability to

shoot goals can be cultivated, but the ability to move around quickly and perceive accurately are largely native gifts. These qualities are very noticeable when it becomes necessary to lose his guard, in order to work out formations. Should he happen to possess along with the above qualities a natural ability to shoot goals, you have a man well suited to fill the position of a forward. Some time ago it was thought that height was one of the main requisites for a forward, but during the past few years many small, speedy men have been playing the forward position very acceptably, so that this idea no longer prevails. Of course height is a great help to a forward, but agility is at least equally important in scoring goals. Then again it must not be understood that a man simply has to possess speed in order to become a good forward. All men aspiring to become good forwards must possess some ability to shoot goals, otherwise they would be utterly useless in this capacity. But, as I have stated above, if they possess the fundamentals of this position, they can readily become proficient shots by carefully studying and practicing the details of the chapter under the heading "The Technique of Basket Shooting."

A forward's ability to co-operate with the other members of the team is also another very valuable characteristic which cannot be over emphasized. Nowhere on a team can a man do more to break up team work by grand stand playing than in a forward's position. He should not think that he is the only man on the team or that he alone can score. If another man is free and closer to the basket than he is, he must be willing to sacrifice his own chances of scoring and pass the ball to his team-mate. This type of game is the one which wins out, and neither the spectators nor the men on the team have very much love for the grand stand forward. Ability to dodge an opponent is another of the main characteristics of a forward and one which should be watched for and carefully trained. The danger is that it will lead the player into taking shots when he should pass to a team mate who is in a much better position to score.

Besides the above, a forward must be able to guard fairly well. He will in time no doubt run up against a guard who can

both shoot and guard and a forward must be prepared to break up this offensive work when the guard attempts it. For this reason, it is sometimes fortunate if the forwards have a little weight and height, although I would not place these characteristics before agility and alertness. But if a coach should happen to find a man with both, he should have no hesitancy in placing him in the proper group for practice.

A forward must also become so accustomed to being closely guarded that he can hold his temper under all conditions, and shoot goals from any position in which he happens to receive the ball. He must be able to locate the basket almost unconsciously from any point, as well as be able to drop the sphere through the net whenever the opportunity presents itself. He must handle the ball in a clean manner and not fumble at critical moments. He must also be able to go down the floor, if need be, and start a combination. In fact, he must be on the alert all the time, and the man who goes to sleep and simply allows his man to guard him had better not try for a forward's position.

GUARD.

The spirit of self-sacrifice and the ability to receive hard knocks without a murmur are two very important characteristics which a man must make up his mind to possess if he is going to develop into a good guard. No other position on the team is so difficult to fill nor so unsatisfactory to play. A guard very seldom receives any praise for his work, even though he may keep his opponents from scoring a single point. This ability to guard an opponent is without doubt the main characteristic of a good guard. He must be fast enough to get around his forward and not let the latter avoid him when working a formation. A guard must be just as speedy on his feet as a forward and should continually keep his eyes open for any tricks between the center and the forward when he is guarding. If he can do this by securing the ball, well and good, but if he is not fast enough to do this, he must be fast enough to keep his forward from dodging him and thus completing a formation or shooting a goal. Guarding is one of the main duties of

a guard, but ability both to catch and pass the ball down the floor and to work with his team mates in combinations, etc., are characteristics almost as important. There is no room in a guard position for a grand stand player any more than in a forward, and one who can not play with the rest of the players on the team might as well not try for this position.

From my observation of players, I have found that there are two types of guards; first, the running and shooting guard, and second, the defense guard. It would seem that the ideal player in this position would be one who could do each kind of work. The first style, the running and shooting back, especially in the position style of game, is one of the most valuable men on the team. Besides being a fine guard he must have the ability to cover a very large floor surface as well as the ability to shoot goals. This type of player is exceedingly valuable to the team, since it is usually his duty to start a large majority of the combinations for carrying the ball up the floor to his forwards. The other style of a back, that of the defense guard, is the one usually seen, who simply holds his position on the floor and guards his man or any player who may come near his goal. He is, without doubt, one of the most valuable men on the team and the one who is liable to suffer the severest penalties for close guarding and rough playing. He must manifest a generous spirit, sacrificing his own interests wholly for that of his team. If he possesses the ability to shoot goals from a distance, his usefulness will be greatly increased. Weight is a good characteristic for a guard, as it enables him to stand the hard knocks which are sure to come to him. Height, also, if combined with the other characteristics, is a good quality and one which gives a great advantage, especially if playing a running guard.

CENTER.

The man who should be chosen for a center must have all the speed of a forward, the guarding abilities of a back, ability to score baskets and, in addition, height. Of course, I am speaking of an ideal center. He must be a man of cool head, with the ability to size up conditions and act quickly. He must

also be able to give signals and tap the ball correctly, so that his combinations will take all possible advantage of the weak points of the opponents. In fact, he must be about the best all round man on the team. He must be exceedingly fast on his feet, so as to take proper advantage of his height, and this should enable him to be one of the principal point gainers on the team. Here again he must be a man who is entirely devoted to team play, tapping, passing or shooting, as may be necessary to secure the goal. This position is not an easy one to fill and coaches should be particularly careful in choosing the man for it. If the proper man is secured at the beginning of the season the team will no doubt be successful, but if a mistake is made, it will be exceedingly hard to adjust matters after playing has begun. Like a guard, a center must be a man who can stand hard knocks and not lose his temper. His position is one of the greatest importance to a team and very often unfair means are taken to prevent him from starting combinations and scoring goals. He must be ready to accept these conditions when they come, and yet remain cool, for his accuracy will determine the effectiveness of most of the combinations started from the center position.

Some candidate may decide after reading this attempt to describe the necessary qualities for a forward, center and guard, that it is useless for him to try. Such a man must remember that many of these characteristics are gained only after years of effort. The race is not always to those by nature swift. Hard work on your part may so develop those somewhat imperfect qualities that you will be surprised at the progress you make. No player makes permanent progress when depending upon native ability. Practice makes perfect, for a man is only one-fifth of the team, and it is the team which must win. Such practice fits one to live as well as to play.

TEAM WORK AND FORMATIONS FROM THE CENTER

The first fact to remember, if you are going to round out a successful team, is that there must be absolute harmony among the players and that they must play together at all times and be willing to sacrifice their own chances of scoring a goal if need be in order to allow another member of their team to score, provided he has a better chance. Team work must be the motto from the start. In no other sport can a grand stand player prove so detrimental to a team as in basket ball, and in no sport does he become more disliked. In a team which consists of five men, a few have no possible chance of making a successful record and the best thing it can do is either to get rid of these men at once or let them know that unless they co-operate with the other members of the quintet they will have to be sacrificed for the good of the team.

A grand stand player is likely to be successful in some of his shots, but in the majority of cases he deprives one of his team mates of a far surer opportunity to score from a point much nearer the goal. In the illustrated formations which follow, you will observe how each formation brings the ball up to within a short distance of the goal and thus greatly increases the chance for a successful shot. However, this must not be understood as discouraging long shots. Whenever a player is in his section of the playing surface and there is no one of his team mates free or there is no possibility of anyone of them becoming free, I advocate absolutely the taking of a long shot, for the player in possession of the ball has both a chance to score a goal without breaking up team work, besides advancing the sphere farther down the floor into the region of his own goal, where, should he fail in his attempt, one of his team mates has a chance to recover the ball on the rebound and attempt a basket. But in all things keep the fundamental fact in mind, *that team work wins.*

"Versatility of attack is a basket ball asset," says Dr. James Naismith, the originator of the game. A team which has simply one or two plays cannot begin to cope with an opponent which has nine or ten such formations and which can spring a new one at any moment. The basket ball season is generally too long for a team to go through it successfully unless it has a series of plays which will give it a decided advantage in scoring points, besides surprising its opponents and putting them constantly on the defensive. It is not necessary to load the players up with a lot of half-learned combinations in order to accomplish this end. Plays may be switched about, the start being the same in many instances, but the finish bewilderingly different from other formations, thus aiding in confusing your opponents. No team can afford to be without a repertoire of well-learned formations, drilled by hard, early season practice into its guards, forwards and center. When a team without such formations are pitted against a trained squad, no matter what individual stars the former may possess, the team work of the latter is most likely to win. Each man of a trained team knows where he is to toss the ball the minute he gets it and his team mates know just where to receive the pass, thus losing no time or effort.

Remember, you are not to care who scores the goals for your team so long as you secure them. Do not form the habit of thinking during a game as to which of your team mates is doing the scoring. The work is done for a common cause and the guard who is up to date with accurate passes, while defending his own team against the scoring efforts of his opponents, is entitled to as much credit, if not more, than the basket-throwing forward with a long string of goals to his credit. The same holds true with the center, who starts the successful formation by getting the jump on his opponent. The plaudits of an admiring gallery are music to the athlete's ear, but team work should never be sacrificed for grand stand play.

In the list of formations which follow I have tried to present a few samples of those which I have tried out with teams and which I know can be worked with good results. I would not

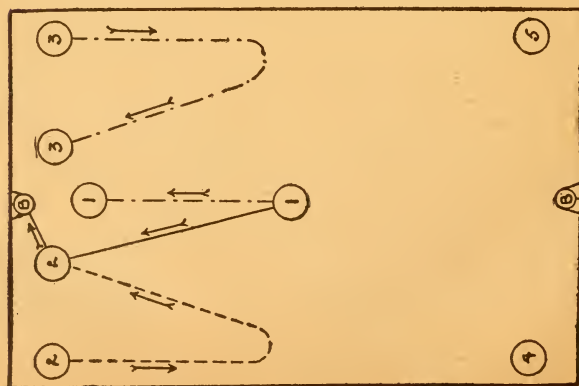
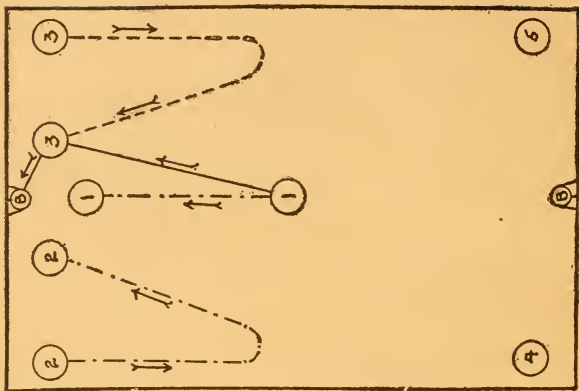
advocate that a team should master all of these formations, but simply those which it thinks it can use to advantage. One caution must be remembered, however, never try and master the most difficult ones first. Take the simple, straight forward and center plays first. Get two or three of these to perfection, then add a few of the harder ones. I have endeavored to arrange the plays in the order of difficulty, the simpler ones coming first, the more difficult ones following, and it would be well if they were learned in this order. Better results will be achieved if the team chooses several plays and endeavors to master them one at a time, than if it attacks the entire list at the start. Then, again, think up new combinations for yourself. There is an unlimited list which may be worked up to good advantage and which are not given here, as it would be impossible for any one to write down all the possible combinations. Then, too, it would be more confusing than helpful.

In explaining the following formations, for the sake of brevity I will simply describe the way in which the plays work out on the right hand side of the floor, as illustrated in the sketch. The reader can thus readily see by the accompanying diagram that they can be worked out equally well on the opposite side of the floor. In working out these formations, it is never a good policy to run off too many similar plays in succession, where the center delivers the ball to any one forward or guard. If this is done, you will find that the players on the opposite team are liable to guard these men so closely that your formations are in danger of being broken up. You will have much better success if you can mix them up, so that the ball is delivered first to a forward, then to a guard, etc.

The following directions hold true for all formations illustrated herein:

-----	Center.....No. 1
Direction of ball.	Left Forward....No. 2
-----	Right Forward...No. 3
-----	Left Guard.....No. 4
Direction of player to receive ball.	Right Guard.....No. 5

Direction of player to cover position.	



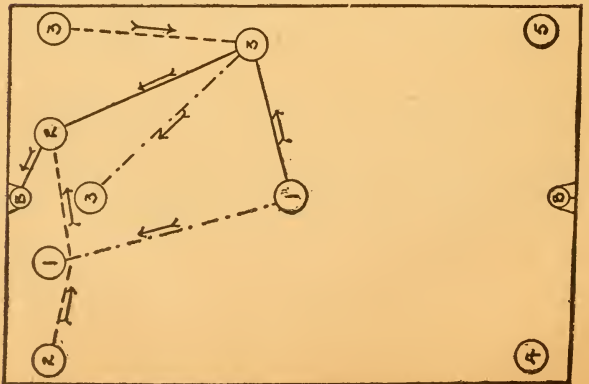
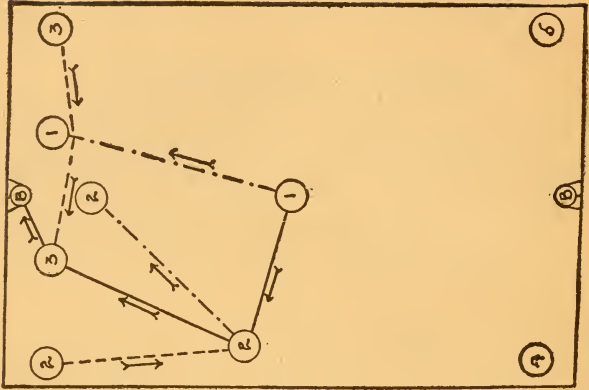
STRAIGHT CENTER FORWARD

STRAIGHT CENTER FORWARD.

This play is an example of how a single pass may be turned into a successful and puzzling formation, providing the forwards know how to deceive their guards. The forward who is to receive the ball from the center must start as if to sprint down the floor and near the side line and after going several steps, circle quickly inward so as to be close to the basket in time to receive the sphere as it is passed to him by the center.

Center (No. 1) taps the ball to right forward (No. 3), who, after circling, makes a trial at goal. Left forward (No. 2), on the other side, runs up in the same manner as right forward (No. 3), circles and takes up his position on the opposite side of the goal to right forward (No. 3). Center (No. 1), after tapping the ball to right forward (No. 3), takes up his position in front of the goal, where he can take a try at the goal, should either Nos. 3 or 2 miss in their attempts. The guards in this play simply stand ready down the floor to pass the ball back to one of their forwards or center should the ball come their way.

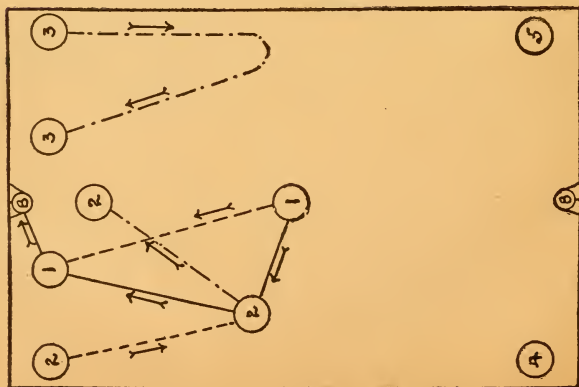
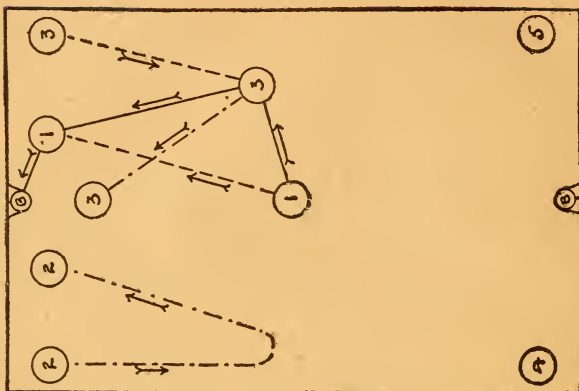
This style of play can be made very effective, indeed, if the forwards and center are fully awake, but it is useless if the forwards are asleep and cannot avoid their guards. Forwards find it much easier to avoid their guards if in any way they can get the guards to play them on the outside of the court.



STRAIGHT DOUBLE FORWARD

STRAIGHT DOUBLE FORWARD.

Center (No. 1) taps the ball to left forward (No. 2), who advances to the position indicated in the diagram the instant the ball is thrown into the air. Right forward (No. 3) at the same time takes up the position left vacant by left forward (No. 2). As soon as left forward (No. 2) gets the ball from center (No. 1) he passes it back to right forward (No. 3), who tries for goal, providing he is not blocked. Should he be covered, he passes the ball to center (No. 1), who has by this time reached a position on the opposite side of the floor from right forward (No. 3). Left forward (No. 2), as soon as possible after passing the ball to right forward (No. 3), takes up his position directly in front of the basket and is ready to try for a goal, if either right forward (No. 3) or center (No. 1) should miss. Here we have a shooting triangle composed of Nos. 3, 1 and 2, which is an exceedingly hard combination for any set of guards to break up, providing the play is run off with a dash.

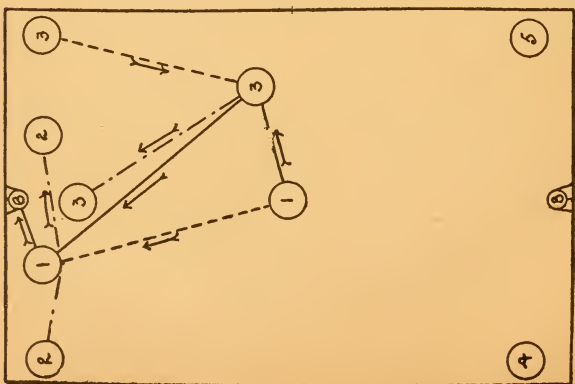
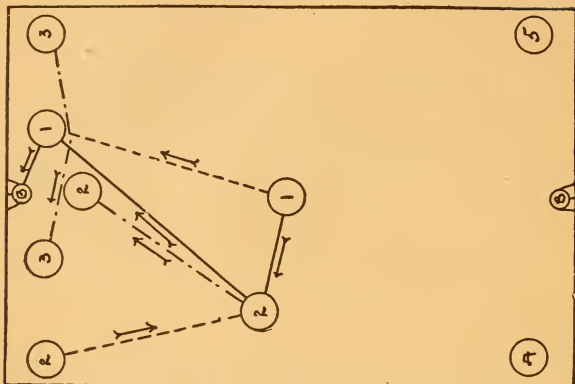


STRAIGHT FORWARD CENTER

STRAIGHT FORWARD CENTER.

This play can be made very effective if used either after a forward or guard play has been worked. It requires exceedingly fast work on the part of the center, but can be worked with great success. If he can be depended upon, right forward (No. 3), when passing the ball to the center going down the floor, must remember to pass the ball slightly in front of him (the center), in order that he (the center) may not need to stop to catch the ball, but can make his try for goal while on the run.

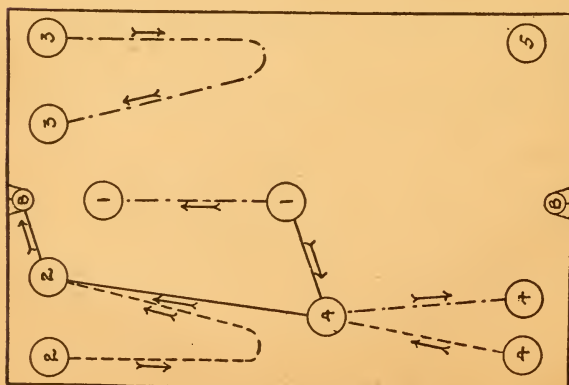
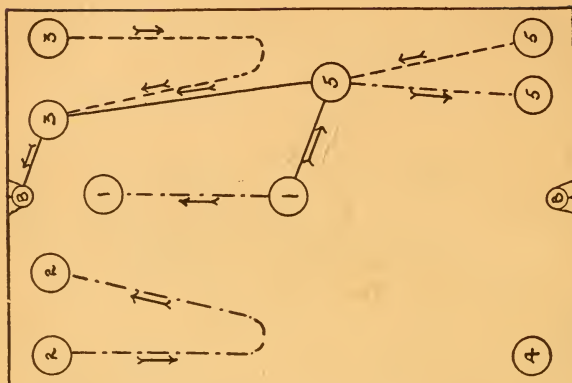
Center (No. 1) taps the ball to right forward (No. 3), who comes up the floor on the run to receive the pass and who in turn returns it to center (No. 1) as he goes down the floor toward his own goal, from which position he attempts a goal. Left forward (No. 2), on the other side, aids in the play by running down the floor, as shown in the diagram, circling quickly and returning to the left side of the basket, from which position he can take a shot at the goal, should the center (No. 1) by any means happen to fail. Right forward (No. 3), after passing the ball to the center, who is going down the floor, darts for a position directly in front of the basket and thus makes the third unit in the triangular shooting formation, which is almost a sure point gainer.



FORWARD CROSS CENTER

FORWARD CROSS CENTER.

This formation requires an exceedingly fast center man in order to be successful, but when worked correctly is almost a sure point gainer. Center (No. 1) taps the ball to left forward (No. 2), who in turn lobs it over to center (No. 1) again, who has dodged his man and run up the floor to a place of advantage under his own basket, as shown by the diagram. From this position he tries for a goal. The minute left forward (No. 2) dashes up the floor to receive the tap from center (No. 1), right forward (No. 3) crosses over and takes the position left vacant by left forward (No. 2). Left forward (No. 2), after lobbing the ball to center (No. 1), dashes down the floor and takes up his place in front of the goal, thereby completing the triangular shooting formation. Center (No. 1), if blocked, so that he cannot try for a goal, can thus pass to either right forward (No. 3) or to left forward (No. 2), who can then shoot. Speed and accuracy in passing are the great essentials of this play.

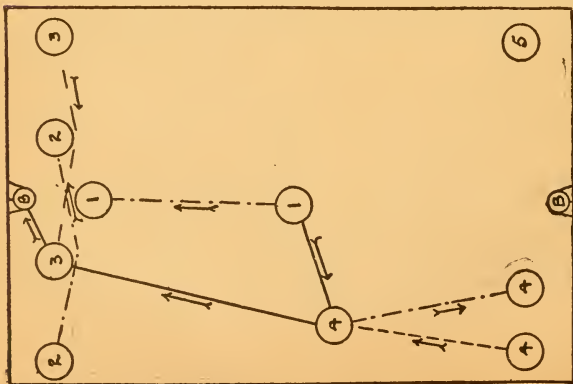
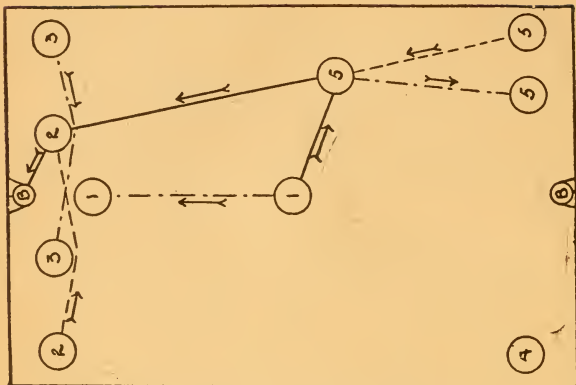


STRAIGHT GUARD FORWARD

STRAIGHT GUARD FORWARD.

This play is one often used and can be made very effective, providing the forwards are able to lose their guards long enough to receive the ball from the center and try for a goal. The guard who comes up the floor to receive the ball from the center must remember, however, that immediately after making the pass to left forward (No. 2) he must, even without looking to see if the play has been successful, dart back and cover his man.

Center (No. 1) taps to right guard (No. 5), who comes up the floor to receive the pass and who in turn drives the ball to right forward (No. 3), who receives the ball after losing his guard and makes a try for a goal. Right guard (No. 5) continues on up the floor to a position in front of the goal, where he can try for a shot should right forward (No. 3) by any chance miss it. Left forward (No. 2), immediately upon the toss-up, in an attempt to lose his guard, makes a feint to go down the floor, but turns after taking several steps as shown, and darts for the basket on the left side of the court and thus completes the triangular shooting formation again. If right guard (No. 5) is found to be too slow in getting back to his man after receiving the tap from center (No. 1) and passing to right forward (No. 3), it would be a good plan to have him continue on up the floor in center's (No. 1) place. Center (No. 1) in turn then will fall back to guard right guard's (No. 5) man. Right guard (No. 5) thus takes up his place in front of the goal, where center (No. 1) would otherwise be. No. 5 must, however, also keep a sharp lookout on the opposing team's center man whom he is to guard until he can exchange places again with his own center (No. 1). This latter change is a decidedly fast play and a good one, providing the center and guard know what to do, and do it.

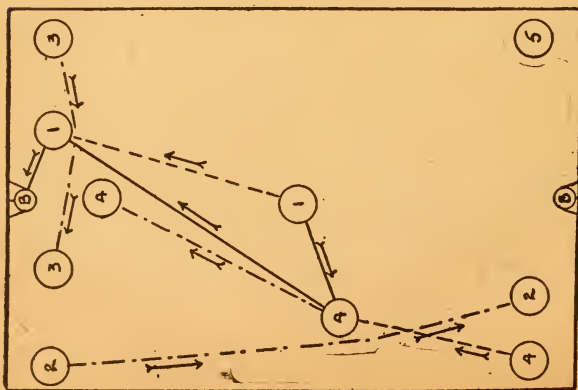
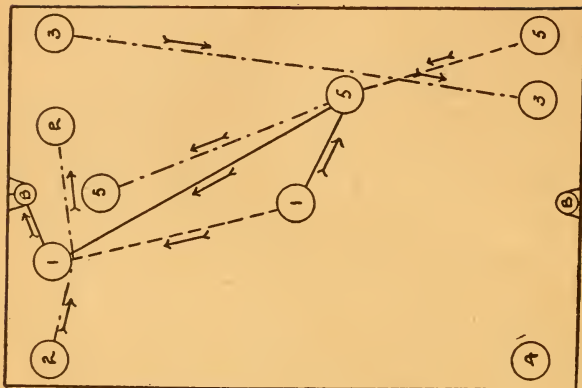


GUARD FORWARD CRISS-CROSS

GUARD FORWARD CRISS-CROSS.

Great care must be taken in using too many of this sort of plays, as it necessitates the guard going up the floor to receive the ball on the backward tap, leaving his forward practically free. Should the opposing center manage to get the tap it would give the free forward an easy chance to score a goal. Should this happen, as it is very likely to, the guard who has gone up the floor after the ball must follow the ball immediately and spoil if possible any chance which the free forward may have of shooting a basket. The different plays starting in this manner, however, if correctly worked, can be made extremely effective, especially after several formations have been worked which require the ball being tapped forward.

Center (No. 1) taps the ball to right guard (No. 5), who comes up the floor on the run to receive the ball. He in turn passes it to left forward (No. 2), who crossed over with right forward (No. 3) when the ball was tossed up. Center (No. 1), after tapping the ball back, sprints to a position in front of the goal, thus completing again the triangular shooting formation and thus giving right forward (No. 3) and center (No. 1) a chance to try for a goal if left forward (No. 2) should fail in his attempt. This formation will require some very fast work on the part of the forwards, who may even have to make their try at goal by using the overhead toss. But when they get so they can almost feel where the basket is, it is a very effective formation. Right guard (No. 5), after passing the ball to left forward (No. 2), must be sure and sprint back and take up his original guard position, as shown in the diagram.



GUARD CROSS CENTER

GUARD CROSS CENTER.

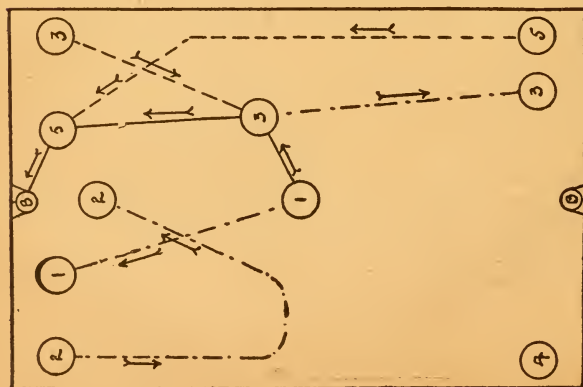
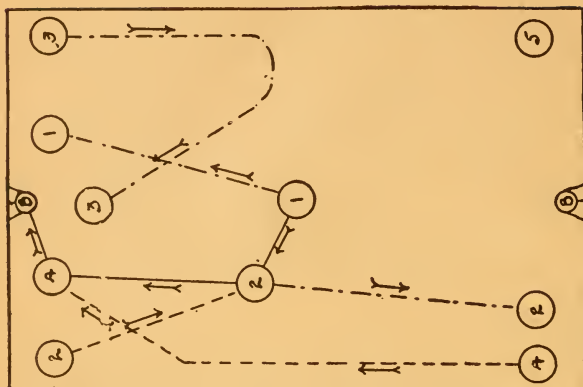
This formation is really only another part of the criss-cross forward formation, although it has several points which make it of great value, providing you have a center who is fast enough to tap the ball back to right guard (No. 5) and receive it again over his shoulder while on the run from right guard (No. 5). If right guard (No. 5), in making the pass to center (No. 1), will lob the ball slightly, the effectiveness of the play will be greatly increased.

Center (No. 1) taps the ball back to right guard (No. 5), who advances to receive it, after which he immediately lobs it back to center (No. 1) going down the floor, who makes a try at goal. The amount of ground which the center will be able to cover and the closeness with which he is able to get to his basket depends entirely upon himself, and for this reason a center man, in order to make this play effective, must be decidedly fast on his feet. Left forward (No. 2) crosses over out of center's (No. 1) way to the other side of the goal, where he can attempt a goal should center (No. 1) miss, while right guard (No. 5) continues on up the floor after delivering the ball to center (No. 1) to a place of advantage in front of the goal, thus again completing the triangular shooting formation. Right forward (No. 3), as soon as the ball is tapped to left guard (No. 4), sprints down the floor on the outside of the court to take up the position left open by right guard (No. 5).

FORWARD CROSS GUARD.

This play depends largely upon the ability of right guard (No. 5) to deceive his forward so that he will not follow him up the floor. Right guard (No. 5) should be careful and not give the play away by starting up the floor too soon, but when he does go up, he should run in a sort of a curved fashion, as shown, along outside of the floor and not shoot in toward the basket until well down the floor. By doing this he both deceives his forward and is able to get down the floor quicker, besides giving right forward (No. 3), who circles inward, a chance to get down the floor and thus cover the position left open by right guard (No. 5).

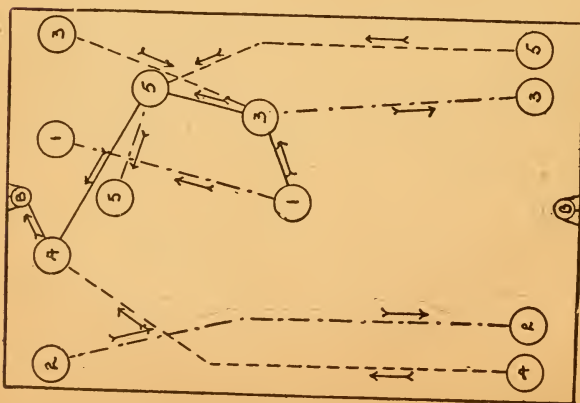
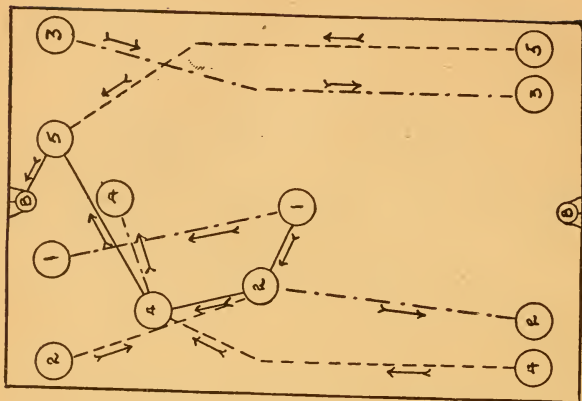
Center (No. 1) taps the ball to left forward (No. 2), who has come up in the usual fashion to receive the ball and who in turn lobs it over to right guard (No. 5) coming down the floor for a try at goal. Center (No. 1), after tapping the ball to left forward (No. 2), sprints for a position on the opposite side of the goal from right guard (No. 5), while left forward (No. 2), after passing to right guard (No. 5), takes up his place in front of the goal, thus again completing the triangular formation and giving Nos. 1 and 2 a chance to score should right guard (No. 5) fail in his attempt. Right forward (No. 3), of course, as stated before, must instantly cover the position left open by right guard (No. 5) going down the floor. This play can be made most effective if worked correctly. It is both simple to the team working it and complex to the team against which it is worked, for an opposing team generally gets more or less confused when they find a guard going up the floor and scoring successfully.



FORWARD STRAIGHT GUARD

FORWARD STRAIGHT GUARD.

Center (No. 1) taps ball to left forward (No. 2), who comes up in the usual way to receive it, after which he passes it to left guard (No. 4), who has by this time reached a position close to the goal, where he takes his shot. Center (No. 1), after tapping the ball to left forward (No. 2), sprints for a place on the opposite side of the basket from left guard (No. 4), who has come down the floor, while right forward (No. 3), after making a short fake at sprinting down the floor, circles and takes up his place in front of the goal, thus again finishing out the triangular shooting formation and giving Nos. 1 and 3 a chance to score should left guard (No. 4) fail in his attempt. One important fact which must be observed in the working of this combination, if it is to be successful, is that left forward (No. 2), after passing the ball to left guard (No. 4), must continue on down the floor and occupy the guard position left vacant by left guard (No. 4). If left forward (No. 2) fails to do this and a goal is not scored by one of the shooting triangle, the chances are that No. 4's man, who has been left free by going up the floor, will receive the ball on a pass from one of his guards and score a goal.



FORWARD GUARD CROSS GUARD

FORWARD GUARD CROSS GUARD.

This play is known as the double guard shift and can be made extremely effective if the forwards will keep in their mind the fact that they must cover the positions left vacant by the guards who have gone up the floor.

Center (No. 1) taps the ball to left forward (No. 2), who runs up to receive it; left forward (No. 2) immediately passes it backward to left guard (No. 4), who has come down the floor, and who in turn passes it across to right guard (No. 5), who has also come down the floor on the opposite side of the court. Immediately upon the toss-up, right forward (No. 3) shoots down the floor to cover the place left open by right guard (No. 5) going up the floor. Left forward (No. 2), after passing the ball to left guard (No. 4), covers the latter's position, while center (No. 1) takes up his place on the opposite side of the basket from right guard (No. 5), where he can make a try for a goal if right guard (No. 5) misses. After left guard (No. 4) passes the ball to right guard (No. 5) he takes up his position in front of the basket, and thus we have again the timeworn triangular shooting combination, which, if worked correctly, is almost a sure point gainer.

TRAINING A TEAM

The training of a successful team in basket ball, as in other sports, depends equally upon coach and team. The coach must know his men and have confidence in them. His treatment of the various players must be open and square, never revealing either favoritism or spite. A player's success depends so much upon his mental attitude and temper, that the coach must see to it that no criticism passes his lips during the playing period, but only words of warmest encouragement.

The physical condition of the players is likewise a very important matter. The coach ought to be an expert in matters of personal hygiene, diet and exercise, so that he may advise the men concerning their personal habits and training. Every game has its own requirements, and many a game is lost because endurance fails and a man becomes useless.

The players must also have confidence in the coach. This alone will instill that never-give-up spirit into a team, even in the face of probable defeat. Nothing so destroys co-ordination, both in passing and in trying for goals, as anger or a feeling of discouragement. Confidence begets confidence, and no coach can hope to enjoy what he fails to give. But many a game is pulled out in the last few minutes of play by simply plugging away, when it seemed as if nothing but defeat could be the result. Therefore, a coach must win the men's confidence by letting them see that he has confidence in them, and that his only motive is to put the fastest possible team on the floor. Then watch them closely and inspire in them that never-die quality which is so characteristic of American sport.

Team work is also an absolutely essential factor in this training process. This involves harmony of feeling as well as co-operation in action.

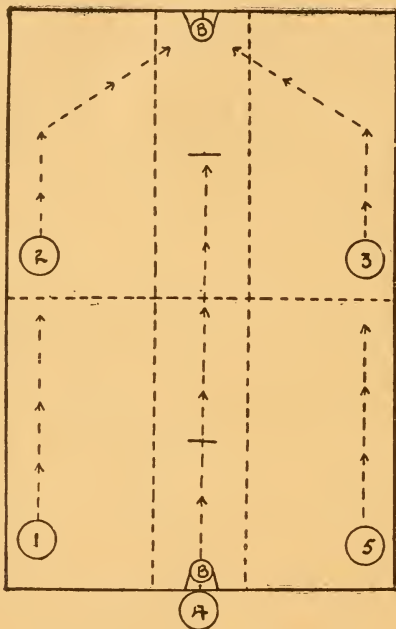
There should always be the warmest of feeling between the coach and all members on the team. Remember, a successful team cannot be turned out if there is the least bit of feeling.

among the various members as to who does the shooting. It should be absolutely immaterial who scores the goals so long as your team secures them, and if you work with this spirit, success must crown your efforts.

Condition, of course, is one of the great factors which contributes towards a team's success. Men can never expect to play basket ball if they keep late hours, smoke, drink or dissipate in any other manner. Sleep is an essential factor in rounding men into proper condition. Unless men have enough sleep to make up for the energy which they have expended, they cannot be expected to be in playing form. I have known several players who have smoked and drank, but they never reached the height of success which they would in all probability have reached had they not so indulged. All these habits injure the "wind" and wind is one of the prime requisites of a successful basket ball player. It is not a question any more as to whether a man can dissipate and still play his best game. It is absolutely essential that he must either sacrifice basket ball or these habits.

Now let us consider how "wind" can most readily be acquired. In the first place "wind" acquired by long distance running is not basket ball wind. I have heard of a coach who had his men run a mile or more every practice night in order to work up their wind. The result was that he had good track men but poor basket ball players, because the work on the basket ball court, with its quick starting and stopping, requires entirely different co-ordination from the long stride of distance running, and this for the reason that it brings many more groups of muscles into play. For this reason I have always advocated floor work to develop the wind. I have several plays illustrated in this chapter which I have used with great success in rounding teams into shape in this regard. As you will no doubt observe, the ball is out of bounds under their opponents' basket in these plays and the home team has to work it up to a position under their own goal before a shot is taken. By this method the men come to know just where their companions on the team should be, with the result that they soon pass the ball instinctively to other players. The working of these formations up and down

the floor for ten or fifteen minutes previous to a scrimmage, will tire out even the more advanced players and it has always proved a great "wind" developer for me and my teams. Besides developing the wind, the formations also get the different men used to the place they ought to occupy on the floor when on the aggressive, should the ball go out of bounds under their



Floor Plan, with Imaginary Divisions.

opponents' basket. In this way they are often able to run off a combination or at least start one in a game from such a place of disadvantage. Otherwise they would have to depend upon luck to work the sphere up to their own half of the floor and away from that of their opponents. The signal for this sort of a combination is generally called out by the player having

the ball out of bounds, as No. 1 or No. 2, etc., just as the opportunity arises for this or that combination to be worked successfully. I have numbered the formations so that there will be no difficulty in knowing what formation is to be worked when the ball is passed in bounds. As soon as every player on the team hears the number he darts for the position called for by that particular combination.

You will notice that in all of the foregoing formations, I have given the ball to the left guard out of bounds. This is not always essential. You can either give it to a center or to right guard, but it should be at least one of these three. The other four men inside the court should be lined up, two on each side, with the center of the floor left vacant through which the man passing the ball in from out of bounds may run.

This is one point where many teams make a bad mistake, namely, that of bunching in the center. You will find that if you leave the center of the floor to be taken care of by the man who has passed the ball in bounds, and allow the other members of the team to play along the sides until they are within a radius of, say fifteen feet of the basket, you will be able to pass with very little difficulty around most of the teams which bunch their men in the center of the floor. I do not mean to say that a forward or guard should never go into the center after the ball, but what I do mean is, that after he has secured the ball and passed it to one of his companions on the outside of the court, he should resume his position on the outside where he can participate in the passing. The center man should always be in the center of the floor, to aid in getting the sphere from one side of the floor to the other by short, quick passes. The man who is assigned this center place must be an exceeding fast man on his feet, besides being able to pass equally well on both sides. He must also have a good eye for the basket, as he will get many chances to score, and unless he can turn the majority of these chances into points he cannot be considered a success in this critical position.

It often happens that among the candidates trying for positions on a team, you will have a big six-footer who can both

jump and guard a man well, but who is slow on his feet. Along with this sort of a man, you may find a short guard who is exceedingly fast on his feet besides being a good goal thrower. If such should be the case, your problem is an easy one. Let the big center man as soon as he starts the ball rolling from the center, as shown in the combinations in the following chapter, drop back and cover the short guard's forward, while the latter goes up the floor and finishes out the combination, just as the center man would have done had he been fast enough. Very often this case happens, and if it does, do not hesitate to take advantage of it. In the floor combinations illustrated in this chapter, the left guard was the fastest man on the floor and thus was placed at the running guard position, where he scored more goals than either of the forwards or center. The center man must, however, be very sure to cover the guard's forward when using this style of play, as must also the guard be sure to cover the opposing team's center when they have the ball.

After the team has practiced these floor combinations for some time and have begun to show signs of endurance, it is generally a good policy to let them have a little scrimmage practice, say, one full twenty-minute half. At the beginning of the season, however, it would be well if most of the time was spent on working out the floor formations until the men become accustomed to the proper locations of their team mates. After they have acquired this knowledge it is generally well to give them a few of the simpler center combinations, illustrated in the following chapter. After a week or ten days of such work they will have begun to know each other and then is the time when the coach should get them down to good hard scrimmage work. But above all things have the men know several formations from the center and out of bounds perfectly before they are placed at hard scrimmage. Do not be afraid, on the other hand, of giving them too much scrimmage work when endurance and wind justify it. Often it is best to give them a complete game twice a week, besides running through their signals from both the center and out of bounds for ten or fifteen minutes.

This, however, is a point which each coach must decide for himself.

As the season progresses the coach will have to keep a sharp lookout on his men to see if any of them are showing signs of staleness. A coach who is awake can easily detect this fault in his men. When such signs appear, either give the men a complete rest for a week or so or else cut down their scrimmage work and let them practice during the whole period on signal work, combinations from the center and shooting. One team which I coached for the championship of the State thus showed signs of becoming stale just previous to its final championship game. I immediately gave up all scrimmage work on the two afternoons each week in which they practised and simply gave them exercise in running through their combinations and shooting. Some of the men came to me and begged to be allowed to have some scrimmage work and even the manager, who happened to be a teacher in the high school, thought that they ought to have some scrimmage work in order to get into trim for the big game. My reasons prevailed in this case, with the following result: When the game finally came off, the players were so anxious to get into the fray again, that when the whistle blew for the game to start, they literally took their opponents off of their feet with their speed. And throughout the entire game they played like fiends, were after the ball all the time, guarding their opponents when they had the ball, and were so superior to their opponents in their passing and combination work that they had no difficulty in winning the championship. And right here let me put in a word about getting the jump on your opponents at the start. Don't wait for them to score a goal, but make up your mind that it is going to be your team which will do the first scoring. The first goal scored is generally worth any other two in the entire contest, so make up your mind when you go into the game that it is going to be your team which scores the first goal.

In conclusion, let me say a word about dieting. I have never found that it was essential to put a bunch of basket ball players on a strict diet. I have found it necessary, however, that they

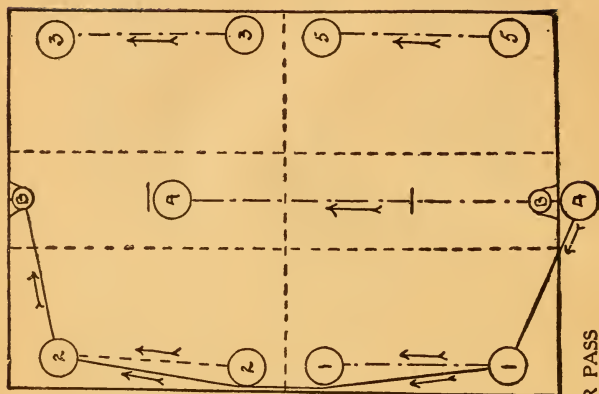
should be limited in their consumption of candy, sweetmeats and pastry, and especially before a game do not allow them to eat a heavy meal. Players, however, who have their school's interest at heart will not need to be talked to more than once on this side of the question. The best thing for a player to eat previous to a game is two dropped eggs on toast and these should be eaten not less than an hour before the contest. They rest easy on the stomach and are easily and readily digested, besides giving the player sufficient energy. If, however, you should happen to notice that a certain player is not up to his usual condition and alertness in practice previous to the game and you want to bring him up if possible, I have found that giving him a couple of lumps of sugar will generally give him the energy which he lacks within half an hour from the time of eating. I know of several cases where it has braced up men during a contest with absolutely no ill effects afterwards.

But a final word to coaches or those in charge of the team. Never criticize a player for a mistake in the heat of the contest, or shortly afterwards, or before the rest of the team. If you need to speak to him at the time, take him aside and talk to him in the right manner. He will then not resent what you have to say to him and will not feel hurt, but will do his best not to make the mistake again. And lastly do not be afraid to give praise where praise is due. Some coaches never compliment their players on their fine work. Remember, players are human, and when they do a good piece of work they like to be told about it, especially by the coach who, in many cases, is a hero to them. A pat on the shoulder by my coach has been more to me than all the applause from the gallery.

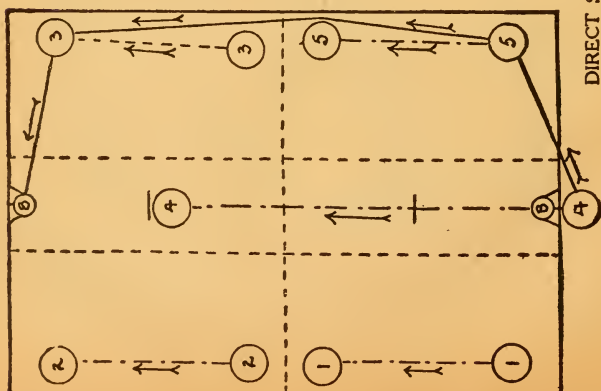


CENTERS READY FOR TOSS UP.

Showing one position that may be assumed by feet when jumping for ball at center.



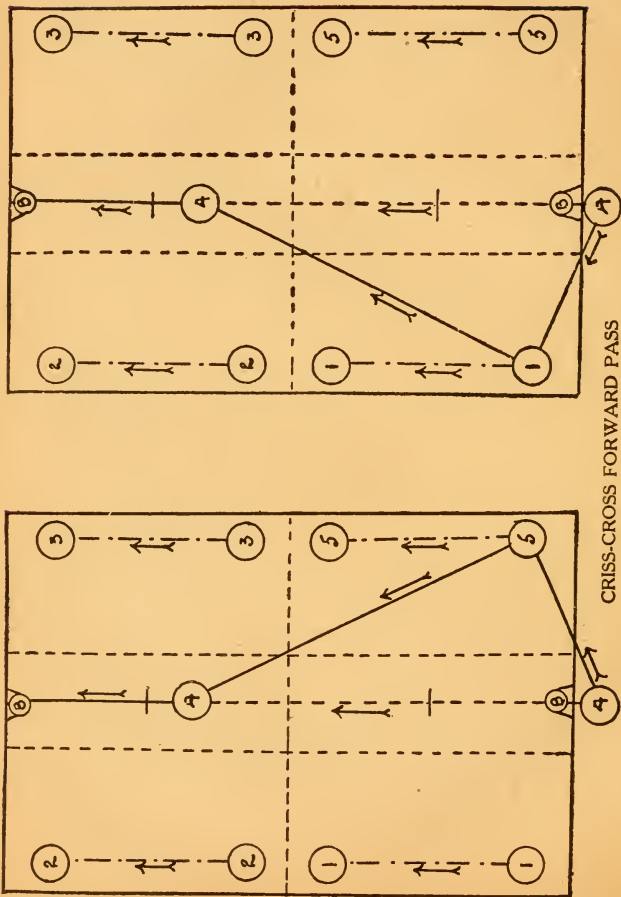
DIRECT SIDE-CENTER PASS



FORMATIONS FOR PUTTING BALL IN PLAY FROM OUT OF BOUNDS

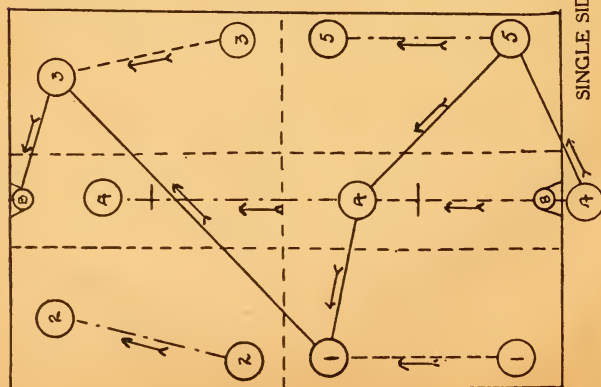
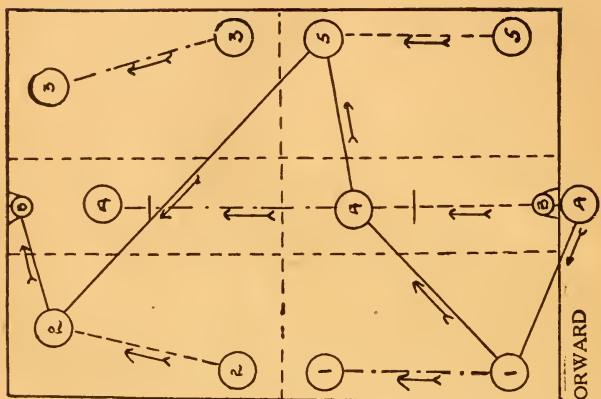
DIRECT SIDE-CENTER PASS.

Left Guard (No. 4) has the ball out of bounds under his opponents' basket. He passes it to center (No. 1), who has taken up his place on the left side of the court. Center immediately and without hesitating drives it to left forward (No. 2), who has advanced down the floor toward his own goal and along the outside of the court, who in turn attempts a goal. It is absolutely necessary that the left forward (No. 2) in taking this pass, catch it while facing outward. He will then, in attempting to turn in toward his own goal, throw off any opponent who might be hanging on to him and thus have a clear chance to throw a goal. Some forwards get very proficient in making this fast shot and it is very liable to come in handy some time when just such a goal will mean victory to a team. Left guard (No. 4), who passed the ball in from out of bounds, continues up the floor through the center after making the pass, to a point as near in front of the goal as possible, where he can be of assistance to left forward (No. 2) should he fail in his attempt to score a goal. Right forward (No. 3), on the right side of the floor, darts down the floor to a position on the right side of the basket as soon as the ball is passed in play, where he, too, can be of assistance to either the left forward or left guard, who has come down the floor in case they should fail to score. Center (No. 1) and right guard (No. 5) are the men who must remain down the floor in the guard positions.



CRISS-CROSS FORWARD PASS.

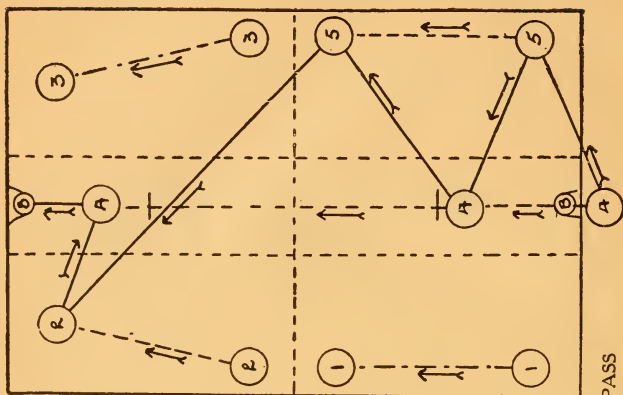
Left guard (No. 4) has the ball out of bounds under his opponents' goal. He passes it in to center (No. 1) in the left hand corner of the court, who in turn gives it back to him (left guard, No. 4) as he goes down the floor. If the left guard man is especially fast on his feet he will get near enough to his basket to take a shot before the ball can reach him from the center man. If he does not get close enough to the goal to insure even a moderate degree of success to his attempt, he can pass the ball to either forward and thus complete the formation. The play, however, is primarily one in which the left guard does the shooting while on the dead run down the floor.



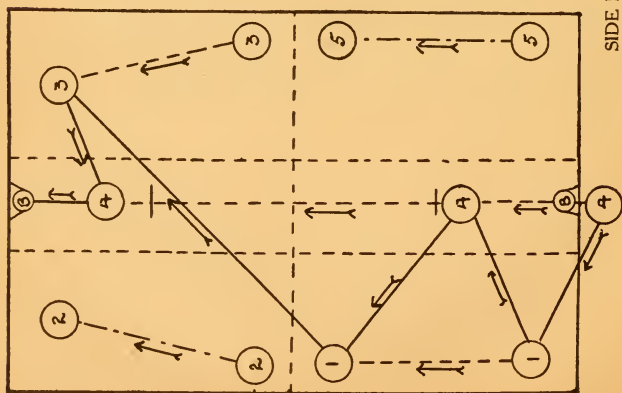
SINGLE SIDE CROSS FORWARD

SINGLE SIDE CROSS FORWARD.

Left guard (No. 4) has the ball out of bounds under his opponents' basket; he passes it in to center (No. 1) in the left hand corner of the court, who in turn gives it back to left guard (No. 4) as he goes down the floor. Left guard (No. 4) then shoots it to right guard (No. 5), who comes down the floor on the right side of him, and he in turn passes it over to left forward (No. 2), who by this time has reached a place of advantage under his goal and from which position he shoots. Left guard (No. 4) continues straight down the floor until within a short distance in front of the goal. Right forward (No. 3) takes up his position on his side of the goal and again we have a hard goal shooting formation to break up. Right guard (No. 5), after passing the ball to left forward (No. 2), must go back down the floor and guard his man. In this case also the center and right guard form the defense.

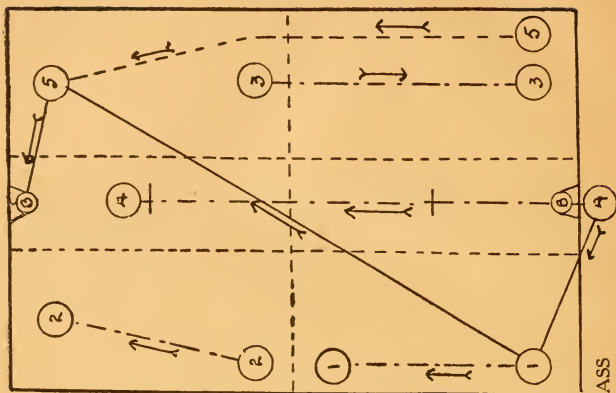


SIDE DIAGONAL PASS

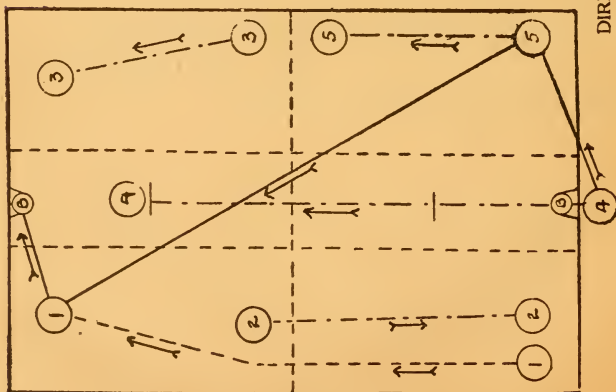


SIDE DIAGONAL PASS.

Left guard (No. 4) has the ball out of bounds under his opponents' basket. He passes it in to right guard (No. 5), who in turn passes it back to left guard (No. 4), who has continued on down the floor through the center, after passing the ball in bounds. Left guard (No. 4) then passes the ball back to right guard (No. 5), who has also continued down the floor, but on the right side to about the center, from which position he passes it over to the left forward (No. 2), on the opposite side of the court, who can either attempt a goal or pass it back to left guard (No. 4) as he comes down the floor. Right guard (No. 5), after passing the ball to left forward (No. 2), darts back and covers his man until further development arises. Right forward (No. 3), as soon as the ball is passed in bounds, sprints for his position on the right side of the basket, thus forming a triangular shooting formation.

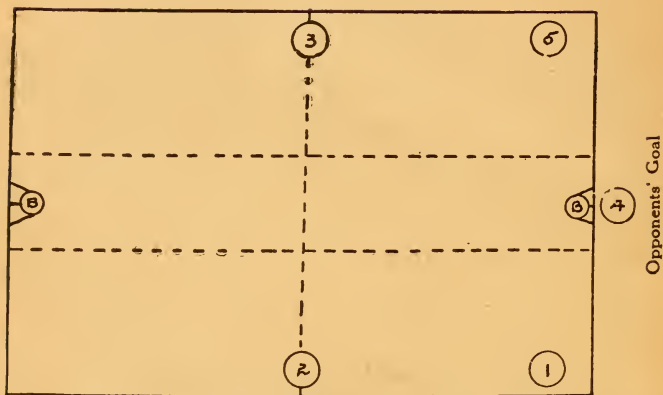


DIRECT SIDE PASS



DIRECT SIDE PASS.

Left guard (No. 4) has the ball out of bounds under his opponents' basket. He passes it in to center (No. 1), who makes a high loop throw to the opposite corner of the room, where right guard (No. 5) receives the ball after sprinting down the floor. From this position right guard attempts a goal. This play will require some very fast footwork on the part of right guard (No. 5) and some accurate passing on the part of the player passing the ball, but if these two can work together so that right guard will get to the corner just as the ball gets there the play can be made most effective. Left guard (No. 4), after passing the ball to center (No. 1), continues down the floor until he reaches a place in front of the basket. Left forward (No. 2) takes up his place on the left side of the goal and thus we have three men again in front or around the basket ready to take their try at scoring a goal. One important point which is vital to the success of this play is that right forward (No. 3) must dart down the floor and cover left forward of the opponents, while the latter is playing forward and must stay there until right guard can get back and relieve him.

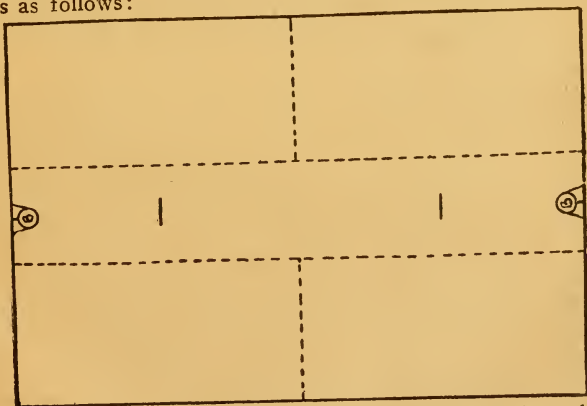


This diagram is merely to show the position of the men on the floor when the ball is out of bounds under your opponents' goal or the position from which the floor formations are to be started. The whole team moves down the floor as a unit as the ball is passed in bounds and thus the various formations are evolved.

THE POSITION STYLE OF GAME

Before concluding the writer feels it imperative to say something at least about the position style of game which is rapidly growing in favor in the eastern part of the United States. The advantage of this style of play is that it allows the men more time for rest, not compelling them to follow an opponent who is not in possession of the ball. This is especially true in case of the guards. We very often observe a guard who stands and watches his forward without regard to where the ball is. This style of game would have no use for this kind of a guard, and in fact no style of play should. The game of basket ball, it seems to me, does not consist in simply guarding an opponent, but also in getting into the passing and team work.

In this style of game the floor is divided off by imaginary lines as follows:



You will notice that there is a narrower space through the center than on either side. This space is the one through which the fastest man on the team must play. He must have as nearly as possible the qualities of a center, forward and guard combined. In the illustration I have represented the center as the fastest man, and therefore his place during the game will

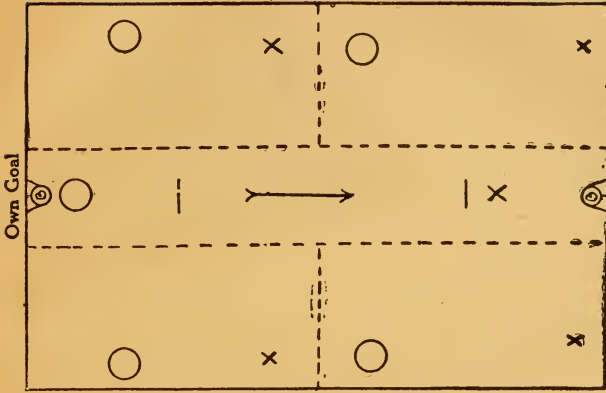
be in the territory through the middle of the floor. The right and left forwards will have positions similar to those assigned above, while the right and left guards will take up their positions in their opponents' territory as shown. With the team in this position on the floor it can be seen that every man has a place which he must fill, while the person with the ball can pass it without looking to that particular spot where his companion is supposed to be. The whole five men by this method are tied together in such a manner that they constitute a unit, and the success of the game depends entirely upon each playing his part in the machine.

Let us take, for example, a team with the ball in their possession working it up the floor. (See No. 1 on opposite page.)

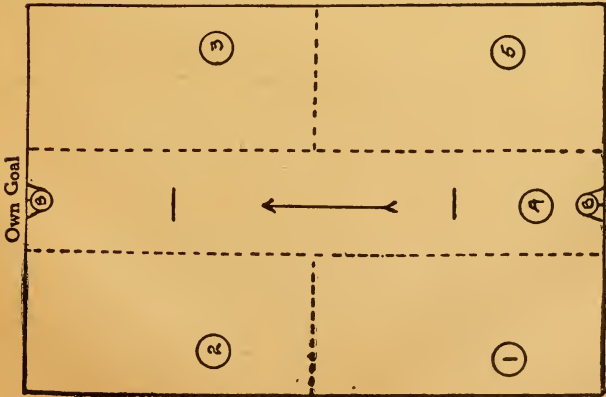
As shown here, the entire team shifts its position as a whole up the floor as the ball is passed back and forth. Right and left guards move up to a position on the floor not further than the center, while the forwards and center go still further up, and in this manner the integrity is preserved, so that at any moment should the opponents by any mishap happen to secure the ball, the entire team can swing back to the defensive. This would be as shown in No. 2. (Notice triangular defense (x).)

The ball is illustrated as being in possession of the opponents.

Here the two guards have swung down the floor again to a position where their united efforts, together with those of the center, make it almost impossible for an opponent to get a clean shot at the basket. Right guard (No. 5), center (No. 1) and left guard (No. 4), when on the defensive, form sort of a triangle, and this style of defense is one of the most difficult to break up. The forwards, it will be observed, take up their position near the center of the floor on their respective sides, so that they can break up the long shots as much as possible. In this manner almost every space to which a clean shot can be taken on the floor is occupied by one of the defensive men. Of course, I do not want the reader to misunderstand me, and think I mean that a player should not go out of his particular space to help a team mate should two of the opposing team's men happen to be there. The success of this style, as I



Opponents' Goal
ILLUSTRATION No. 2



Opponents' Goal
ILLUSTRATION No. 1

have stated before, depends largely upon co-operation, and a player, especially the center man, must be fast enough to get to either side of the floor to help either guard or forward. This style of game has no place for the grand stand player.

Another precaution which must be remembered when trying out this style is that the guard must never allow one of the opposition forwards to get behind him and under his own basket. If a forward does get behind the guard, simply fall back in your place of defense and stay there. The forwards, on the other hand, when on the aggressive, must remember that they should break away from their guards as much as possible and go down underneath their own basket on the outside of the floor. Much greater success is achieved if the forwards alternate in doing this.

A coach or player trying to learn this style of play must keep in mind that it is not to be mastered at one single practice, nor in fact in a whole year. If, however, a team will keep at it faithfully the results will show not only in conserving the wind of the players, who will be able to stand the strain of the game longer because of the fact that they are not obliged to follow a man around all the time, but also upon the team work. One important fact, however, must not be overlooked. You must get the right kind of man for the center player. If your center man does not happen to be fast enough or cannot use his head one of the guards should be used, who, after the combination is started from the center, falls into the center space and plays the part of the center while the latter falls into the guard's place and plays this position until a goal is scored by one of the teams. This will be found to work as well really as if the center were used.

In fine, this style of play calls for more sacrifice of personal feelings and chances for glory than any other, yet if you can get the men on the team who will sacrifice their personal vanity, you can rest assured that the result in the end will be success for the entire team instead of success for any particular grand stand player on the team. Co-operation must be the slogan in all sorts of basket ball combinations, but in no one, perhaps, are they so necessary or so effective as in this style.

DUTIES OF THE CAPTAIN

BY EDWIN S. CONNER, CLEVELAND, OHIO.

The captain is the important man when it comes to the game. Generally he is elected to the position because his team-mates think that he will make the best leader. After such a place is given him he must show by his actions and bearing that he means to give the best that is in him for the interest of the team. No man of the squad is more interested and more eager to turn out a winner than he is. So it is up to him to keep the spirit at top-notch all the time. To do this, it is well for him to show a dash, an alertness and a fight which will spur the others on. He must know the rules so well that he is able to tell what they are at a minute's notice. With fair play on his lips and a determination to set the pace for the others, he will make a good captain.

His real work comes as soon as the team is on the floor. From then until the end of the game, he is the master of every situation which may arise. At the beginning of the game it is well to flip a coin for choice of goal and to have an understanding with the opposing captain in the presence of the officials about the rules and ground rules necessary for the contest. Call the men together and explain the conditions under which the game is to be played. With everything well agreed upon the game ought to run off quickly and smoothly. With the first blow of the whistle, the captain should assume all rights of his position and see to it that they are strictly carried out. If an appeal is to be made to an official, it should be made the right way, then the captain should weigh it well before going to the official. Unless a decision is directly contrary to the rules, it is best to make the disputes as few as possible.

While the game is in progress the captain must direct the play the best that he knows how. If things are breaking badly, call the players together, for some of them may see a way out. Do not depend upon the coach too much. He will probably be



"HELD BALL."

No foul is committed, as ball is held only by the hands.

ready to give advice between halves. Keep a close watch on the plays and players. Often the game will drop down because a man is all in or is shirking. In either case the quicker he gets out the better. A substitute will play a stronger game.

When on the defense, work hard to solve the opponents' system of play. The minute that you find something that will break it up, let the others know. If on the offensive, you find that they are breaking up your style of play, do not hesitate about changing it. Keep the others guessing.

Treat the visitors as well as you can. Keep their best respect by showing them that you are glad to meet them. At the time when a dicker is made for choice of goal, the courtesy of granting the visitors their choice is always appreciated. Never look for an advantage unless you realize that your team is weaker. There is always a lot of pleasure in defeating a team with its strongest line-up.

If you are going to play a game, don't protest it before the game. Either play or quit. Protests are never in good taste or in the true spirit of the game.

As soon as the game is over; call the men together and give a yell. Show your opponents that you are game to the core whether you win or lose. Teams that can take a defeat are the ones which ought to win. Never leave the floor disgusted because things did not break your way. Begin right then planning for the next game. Your turn will come later.

In choosing a line-up it is well to consider what constitutes a good player. If a man is in condition, knows the game and likes to play, he will generally make good. Sometimes men who are out of condition play well, but what could they do if they were in good shape. The training of the captain often decides what will be good for the others. If he is willing to sacrifice a few things to the welfare of the team, the others are not slow in following his example. Such a spirit is always catching, and if it gets started it goes a long ways. The captain must be the leader off the floor as well as on it.

What you are the team will be. What you demand the team will fight for. So it is up to you, the captain, to do all in your power to make the game clean, popular and wholesome.



TOSS UP AFTER HELD BALL.
(Note position of feet.)

DUTIES OF THE MANAGER

BY EDWIN S. CONNER, CLEVELAND, OHIO.

Many duties fall on the shoulders of a manager for which he gets but little or no credit. Yet he is the man who keeps the machine oiled and in good running order. Everything crosses his path during the season that can be thought of. So it follows that he must be one of the most essentially well qualified men in connection with the team.

The following are among the many duties which he has to perform. First, the making out of a schedule; second, the choice of floors for the game; third, the choice of officials; fourth, the financial condition of the team; fifth, the attention given to visiting teams; sixth, the team on a trip; seventh, the record and the report of the games. Other things will come up but can be attended to at the time.

A good schedule is of vital importance to the welfare of a team. It keeps not only the players enthusiastic with something to look forward to, but also all of the followers of the game are interested. If it is made out so that the hard games come as the season advances, it will greatly aid in the final standing. This will help to work the men to an edge, which is the time for the hardest and closing game. Still care should be taken to arrange the games in regular order, so that they do not come too near together or too far apart. Of course, the maturity and the conditions of the men determine the frequency of the dates. Boys ought to be contented to play for a season of ten weeks, with one game a week. Men can play more often, but there is a question as to its advisability. Make the schedule as short as the season warrants, with no open dates to interfere with the interest of the game. If outside trips are planned, it is well to make them at the beginning of the season. Let nothing interfere with the games which mean most to the team.

Often a manager is able to save himself a lot of trouble by entering a league. If there is no such organization it is well for



READY FOR OVERHAND LOOP SHOT.
(Note proper position of hands.)

several managers to get together and form one. Then all of the team will play up to the same standard, be nearer equal in strength, have the same object in mind, and will be governed by the same board. This means more than it seems to at first glance. For when all are made to observe the same rules and agree to abide by them good results are sure to follow.

Again the managers of the different teams might meet to discuss and agree upon the rules. At this meeting it would be possible to have the prospective officials present to help determine the meaning of the rules. With such a combined understanding and agreement of the rules, it means better enforcement and a more satisfactory and a finer game all around.

The manager of the independent team has a hard job on his hands. Between such teams there is very little in common and the games are likely to be of a low grade. Often the strength of a team, the age of the players, etc., is misstated, so that a team of boys line up against a team of men. Schedules should be made according to the strength of the team. It should never be underrated. If there is any glory in a victory, it comes by beating the best there is. Sometimes teams will back out at the last minute. To meet this a contract should be drawn up at the time of the agreement to the effect that the team canceling the game within three weeks of the date shall forfeit to the other team a certain sum of money. This should be signed by both managers. As soon as teams that really want to play basket ball and live up to its spirit can be found, fix a game with them. Drop as far as possible all the fiend teams and stick to the ones that live nearest to the heart of the game. In time this will bring good basket ball.

As soon as the schedule is out of the way and the rules are fixed upon, find out the size, kind and other particulars of the floor. Make it a rule to play on a floor as near to the size of the one used in practice as possible. Because of the change of floors many teams of A-1 caliber have been defeated by a second-rate five. Make the conditions for both teams as nearly equal as possible. Don't invite "the crane to dinner and feed him from a plate." Be square and demand squareness.



"ONE-ARM HUG"
With ball against the body.

Most always the kind of game played depends to a great extent upon the officials. Be sure that you engage the best there is in the place. Get the ones who are filled with the spirit of the game and who know the rules well. Such men are scarce. So when you find one who knows, can see and has the backbone to call, stick to him. Not only your team needs the man, but the game needs him. Nine times out of ten the game turns out to be just what the officials make it. Too often the officials don't care for much but the fee. If they demand pay, pay them well enough to demand a good job.

Whatever money comes to the team comes by the planning of the manager. The financial condition is generally in poor shape. Nothing is more encouraging than to start the season with a clean slate and finish with something to the good. Plan the expenses on a scale that can be met. If possible get some man or business house to furnish the men with uniforms. Then live well within the means of good credit. Do not go away or invite a team unless the expenses are a sure thing.

When a team comes to your floor, show the players that you are glad to meet them. Give them the heartiest welcome that you can extend. Often not even a social good cheer is manifest between the players. Now, basket ball is too good a game for that. No team should ever leave the floor claiming poor treatment. The best that can be extended to them is none too good. If you have a special dressing room for them, see if there is anything that they need. Fair treatment is always a good investment.

For the interest of the men, keep score and every little while post a record of the work of the players. This together with a good report of the games will keep the spirit away up where it belongs. Make it a point to report your own games. In doing this try to be fair and give each one who was in the game credit for what he did. Don't fail to have the game in the papers.

In a word, a manager should be a wide-awake hustler who is ready to drop whatever he has if he can find something better. He should be proud of the game which he represents and whatever step he takes should be in the direction of putting it on a higher plane and on a more solid foundation.



"HUGGING BALL"
With both arms and against body; a foul.

DUTIES OF THE COACH

By EDWIN S. CONNER, CLEVELAND, OHIO.

The coach of the present day means more to the men who are under him than the leader of any other profession. He is the "Mecca" of their thought and whatever he says or does always seems right to them. He can teach them any kind of a game and they will do all that is in their power to follow his instructions. They long for his advice and company and will stick to him through thick and thin. This close touch with them gives him a chance to mould into their games elements of a quality which will influence them through life.

The real importance of the coach will be more felt in the future than ever before. Not long ago a victory would stamp his success. In many cases his job depended upon the number of games won. To this end he must turn out a winning team. Two things were necessary. First, men who were physically fit; second, a variety of play that would smother an opponent. When his men went on to the floor, he knew they would meet a team fully as strong and equally as well trained in all departments of the game. To get some kind of an advantage tactics of a low nature were allowed which might turn the tide of battle and bring the much-sought crown of glory. Things which were on hand, could be borrowed or could be invented, were introduced. This ate out the heart of the game until it was considered by many as a public nuisance. No game, however strong, will last unless he is a living example of the spirit which it represents. In order to make the game what it was intended to be, a stronger demand must be made by all for the best there is in it. As soon as the coach demands the elimination of the evil tendencies and makes his work develop and stand for the elements of fairness in all things, his profession will be more appreciated by all.

Nothing detracts from a game more than a lax interpretation of the rules. Ignoring the rules or their spirit is disregarding



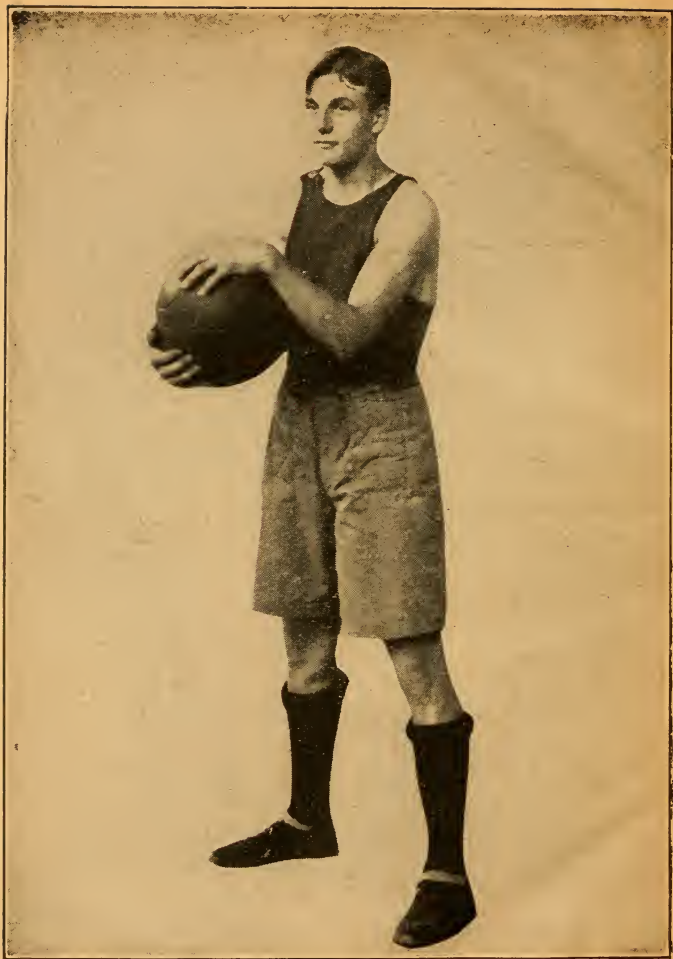
"HACKING."

One player is about to throw for goal and other player is about to strike his arm; foul.

the rights of others. The rules must be taught. They are a wholesome part of the game. The man who can see a chance to crawl around a rule and breaks away from its meaning is doing a great injustice to a team and also to the game. Keep at all times well within the bounds of what the game ought to be. It is easy to let the rules go. The audience knows very little about them. They get their opinion of the game as it is played and report it to others who imagine the game far different from what it really is. If the coaches are proud of the game that they teach, they must teach and demand better knowledge and better enforcement of the rules.

It is hard to suggest a method for coaching a team, for each man has a way of getting the most out of his men in a limited amount of time. He is the physician who must get his patient in the most robust condition in a specified time. So all of his orders must be most carefully observed. A team that is coached right, so that it is in its best condition the day of the hardest game, is no little task. If this can be done, then there is nothing further to consider.

There are a few things which mean a great deal to the team. Often a young coach will try to develop the team too quickly. He has a lot of material on hand, but does not consider the time it took to get it. With young and inexperienced men a great deal of patience and time must be spent. The coaching that is given must be of a simple nature. Complex plays demand too much time and are beyond the ability of the player, and they also demand frequent and long practice, which calls for so much energy that by mid-season the whole squad is stale. When the contest comes the players will be up against plays which they cannot work. The time has been thrown away. So teach things that will be used. A fellow cannot go beyond his ability. The team will develop faster by giving them a few easy plays, each new one to come only after the old one has been well learned. The team must be a machine. A simple one that will work is better than a complicated one that will not. Then of course older men in experience can be worked longer, harder and given more different plays. Yet mature players are often out of con-



"HUGGING BALL WITH BOTH ARMS ONLY."
The ball is held in crook of under arm and is a foul play.

dition for the hardest game. Too much practice is often the reason for a poor showing.

The length and frequency of practice is an important factor. Too much work will kill a good team. Here the age and the experience of the players must be considered. Most players, unless watched, will go beyond the point of all that is good for them. Try to make the practice of a limited length. Demand that the players are dressed and on hand at the appointed time. Never allow them to wait. Have the practice and get through as planned. Boys should not be encouraged to practice more than two (2) hours weekly and thirty (30) minutes a day is plenty, while for men the time spent for the best work should not exceed three hours a week. The preliminary work, if light, may run for a long time, but the actual scrimmage should not be longer than the contest. This will put the men in the best possible condition.

A strong, well-trained team speaks very highly of the coach. Nothing is more pleasing to the coach than a team which has been drilled until it is a machine. The team must be fast, sure and in order. It must take every advantage of an opponent. It must have a variety of play so that a change can be made if it becomes necessary. Endurance and coolness throughout the game will help to make the pace too strong for most to follow. The team-work must be filled with accurate, well-timed passing which ends in goal throwing. A team that can handle itself as a unit has been well coached.

All of the work should be in behalf of the team. Individual playing must not be allowed for a minute. When the star begins to get out of his true course in the basket ball system, the whole thing goes wrong. Shining will never win basket ball games unless all five shine.

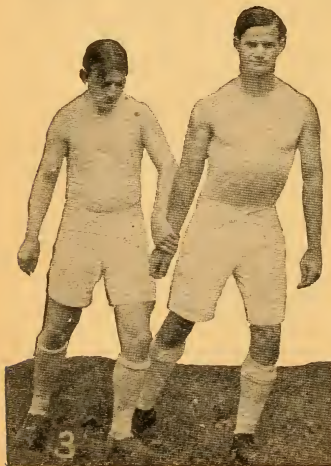
The value of good condition is always felt during the game. With a good style of play and the boys in good condition, there can be but little doubt as to the kind of game played. The word of the coach will go as far toward good training as that of anyone. He should demand that the players eat wholesome food and that they get plenty of rest. If each man is expected



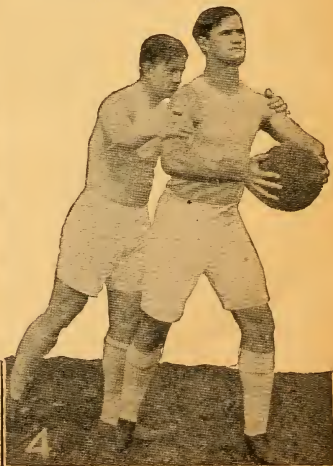
No. 1. Holding in an attempt to guard. Note that the arm in this picture is curved.



No. 2. One of the worst forms of holding; preventing an opponent from breaking away.



No. 3. Another bad form of holding. This and the method illustrated in the above picture must be carefully watched, as it is very hard to detect.



No. 4. This example of holding is often done so quickly that it is not easily seen. It is a very important foul, for it always defects a throw.

to live right during the season he will generally do it. The fellows must be made to feel that this is true. It isn't a case of watching over a fellow; it is a case of his willingness not to do the thing which hurts him. Encourage the boys to take a good bath with a brisk rub-down following the practice. The bath had better come before the player begins to cool off.

Many coaches coach from the side lines. If this is legal, then it is all right, but if the rules forbid it, it is poor policy. For it is hard to teach a rule if the teacher cannot keep one himself. This comes to the point as to whether it is the skill of the coach or the skill of the player that he has trained that is being shown. It is the best plan to do everything in connection with the game as it should be done.

Advise and encourage the players before the game. Watch their playing. Correct it during the time between halves and let them do the rest.

Teach each man what is expected of him. Let him understand that he is to give what he has in him to the game. If things arise which are against him, have him tell the captain, who will see to the trouble. Many teams are run without the players having any idea of what they are to do. This means poor basket ball.

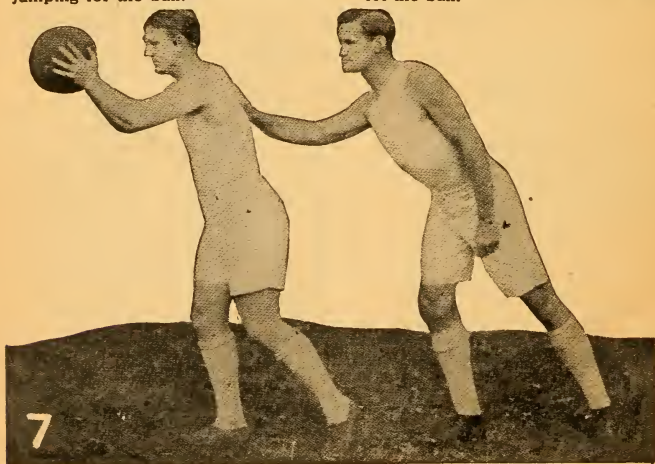
The coaches must work more for the popularity and love of the game than for the victory. If they do not some other game will take the place of basket ball.



No. 5. A form of holding used by a center to prevent his opponent from jumping for the ball.



No. 6. A form of pushing by a center to prevent his opponent from jumping for the ball.



No. 7.

Pushing an opponent about to throw for goal. Particular attention must be paid to this offense, the penalty for which is disqualification.

THE GROUNDS

These are the gymnasium floor cleared of apparatus, though any building of this nature would suit. If there is a gallery or running-track around the building the baskets may be hung up on this, one at each end, and the bounds marked out on the floor just beneath this gallery. The apparatus may be stored away behind this line and thus be out of the field of play. If there is no gallery, the baskets may be hung on the wall, one at each end. In an armory or other building where floor space is too large to put baskets on gallery or wall, portable stands may be used and rolled out of the way at end of game. Where a hall is used and one end has a stage one portable stand may be used for the stage end and the other hung on wall or gallery. In an open field a couple of posts may be set up with baskets on top, and set at the most convenient distance. Out of doors, with plenty of room, the fields may be most any size, 50 feet wide by 70 feet long making an ideal playing field. The ball must be passed into the field when outside these lines. At a picnic the baskets may be hung on a couple of trees and the game carried on as usual.

The object of the game is to put the ball into your opponent's basket. This may be done by throwing the ball from any part of the grounds, with one or both hands under the conditions and rules described in Spalding's Official Basket Ball Guide.



No. 8.

A common practice of pushing an opponent upon a break to receive a pass. This must be carefully watched, as it prevents the man pushed from guarding his opponent.



No. 9.

Illegal form of breaking away from an opponent to receive a pass. The man on the left is pulling his opponent by him and will receive a clear pass.

HOW TO OFFICIATE

BY GEORGE T. HEPBRON.

The fact that a man is a good player is not sufficient reason for selecting him to be an official. In addition, he must have character and backbone.

If, among others, the following characteristics are exhibited by the officials, the games this season will be better officered, and less friction will be manifested:

1. Instant recognition of a violated rule and the penalty for same.
2. Backbone enough to make a decision and stick to it.
3. Abstinence from fault finding. (The duty of officials is to make decisions—not to lecture the players.)
4. Readiness to explain in the fewest possible words why that particular ruling was made.
5. Willingness to produce the rule as authority for action.
6. Never, under any circumstances, allowing the prolonged discussion of a rule during the progress of the game.
7. Willingness to allow the players the privilege of appeal from his interpretation of the rules to the proper committee.
8. Kindness and courtesy to all and the maintenance of a level head under trying circumstances.
9. A strong purpose to follow the rules in letter and spirit, and a determination not to be susceptible to outside influences.
10. Will not overstep his authority, appreciating at the same time his full duty.
11. Knows the rules so well that a reversal of decision is not necessary.
12. Impartial in all his dealings.

HOW TO SCORE BASKET BALL

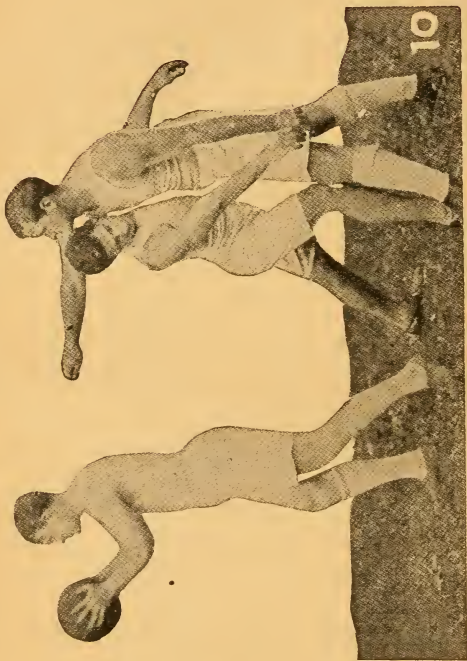
BY LUTHER HALSEY GULICK, M.D.

The increased use of the score book has resulted in the teams getting down to more scientific playing. Better records were kept, and the managers were able to size up their men more accurately. This score book is almost a necessity to the manager of a team who wishes to keep accurate record of all his players; who made the fouls and what kind of fouls; who made the goals, and under what conditions they were made. A sample page for a single team is herewith given. In the first column is found the names of the team and the players; in the second column, the goals that were made during the first half. In this column will be found three sets of marks: an X, which is a goal from the field; an O, which is an attempted goal from a free throw, but which was missed, and an X inside of an O, which means a goal thrown from a free throw. The X, of course, counts two points, the O nothing, and the X inside an O, one point. At the bottom of the column is the total number of points made during that half. In the third column are the fouls. First is A1. By referring to the bottom of the page, under the head of FOULS, we see that A1 is for delaying the game. This foul, together with A5 and A4, was made by John Jones. If A. P. Yost had made another Class B foul, he would have been disqualified. In the second half, the captain thought that Chas. Brown would best make the free throws, but after two failures, he went back to John Jones, who scored two. A score kept in this way is of the greatest value, and without it a scientific estimate of the men is hardly possible.

NAME OF TEAM	FIRST HALF		SECOND HALF	
	GOALS	FOULS	GOALS	FOULS
<i>Nonesuch</i>	X O ⊕	A1 A5 A4	⊙ X ⊕	A4
<i>John Jones</i>	X	B4		
<i>Henry Smith</i>	X X X		O-O	
<i>Chas. Brown</i>	X X		X	A3 B1
<i>Caul Munson</i>	X X X	A4 B6	X	
<i>A. P. Yost</i>				
	21			

WHERE PLAYED American A.C. DATE 12/31/03 REFEREE B. Strict
 UMPIRE W. R. Fair TIMEKEEPER G. Thymes SCORER J. M. Partial
 WON BY Nonesuch SCORE 29-10

- Fouls A** General. (1) Delaying the game. (2) Tackling the ball. (3) Kicking ball. (4) Striking ball. (5) Advancing with ball. (6) Hugging ball. (7) Dribbling. (8) Tackling opponent. (9) Holding opponent. (10) Pushing opponent. (11) Addressing officials.
- Fouls B.** For which players may be disqualified. (1) Striking opponent. (2) Kicking opponent. (3) Shouldering opponent. (4) Tripping opponent. (5) Hacking opponent. (6) Unnecessary roughness. (7) Using profane or abusive language.



No. 10.
This illustrates blocking. It is not always done in such an apparent manner,
and must be closely watched.

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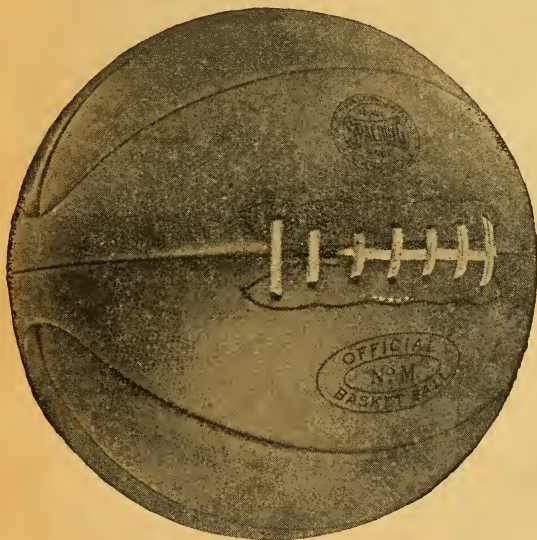
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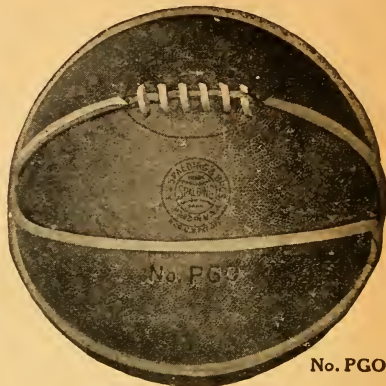
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No. A. For No. 18 ball. " .90



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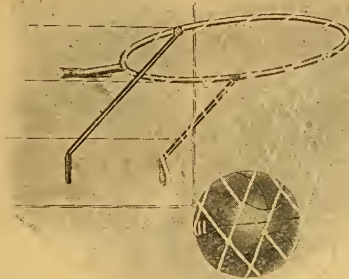
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No. 3



No. 7



No. 2

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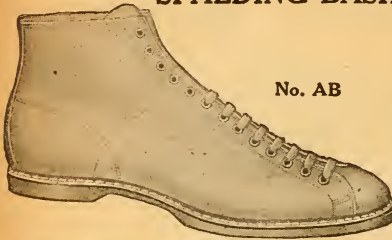
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No. AB



No. BBL



Sole of No. AB Shoe



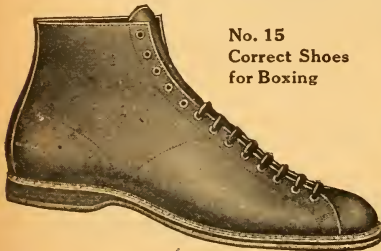
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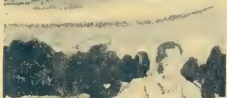
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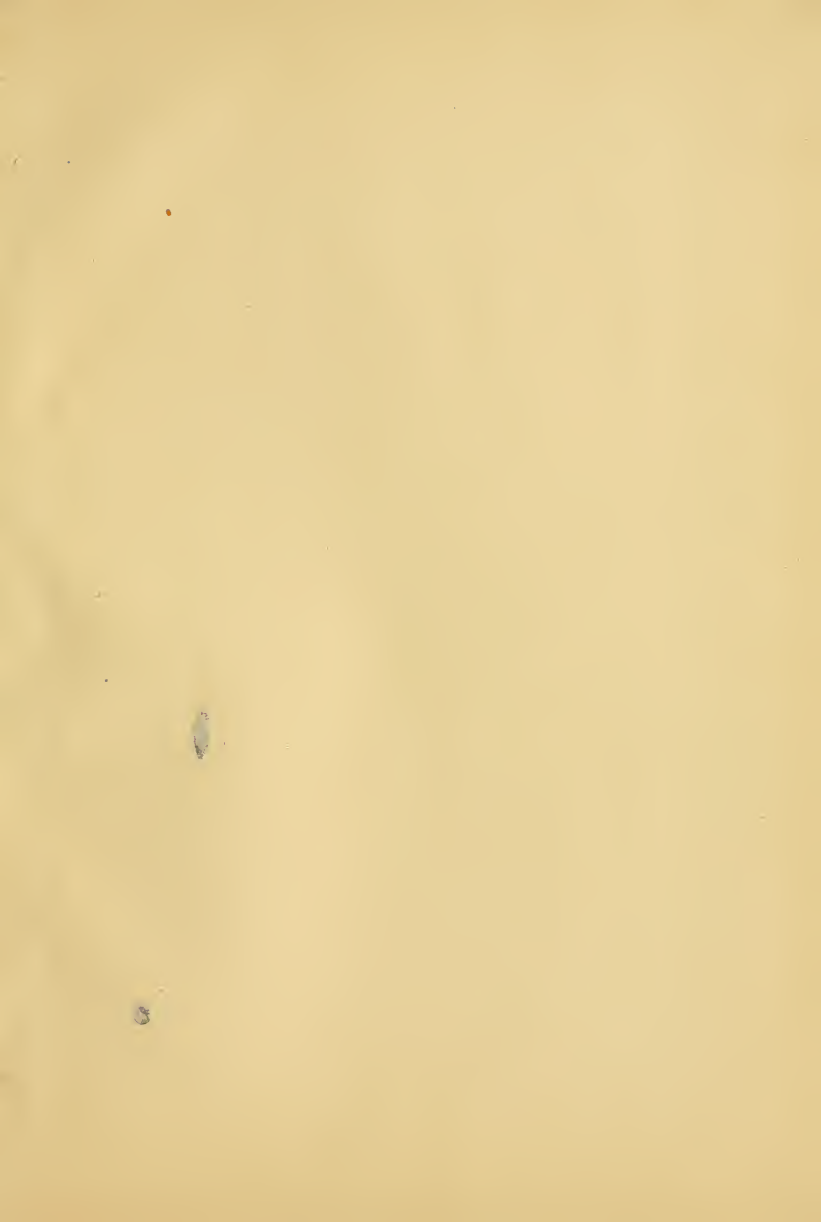
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